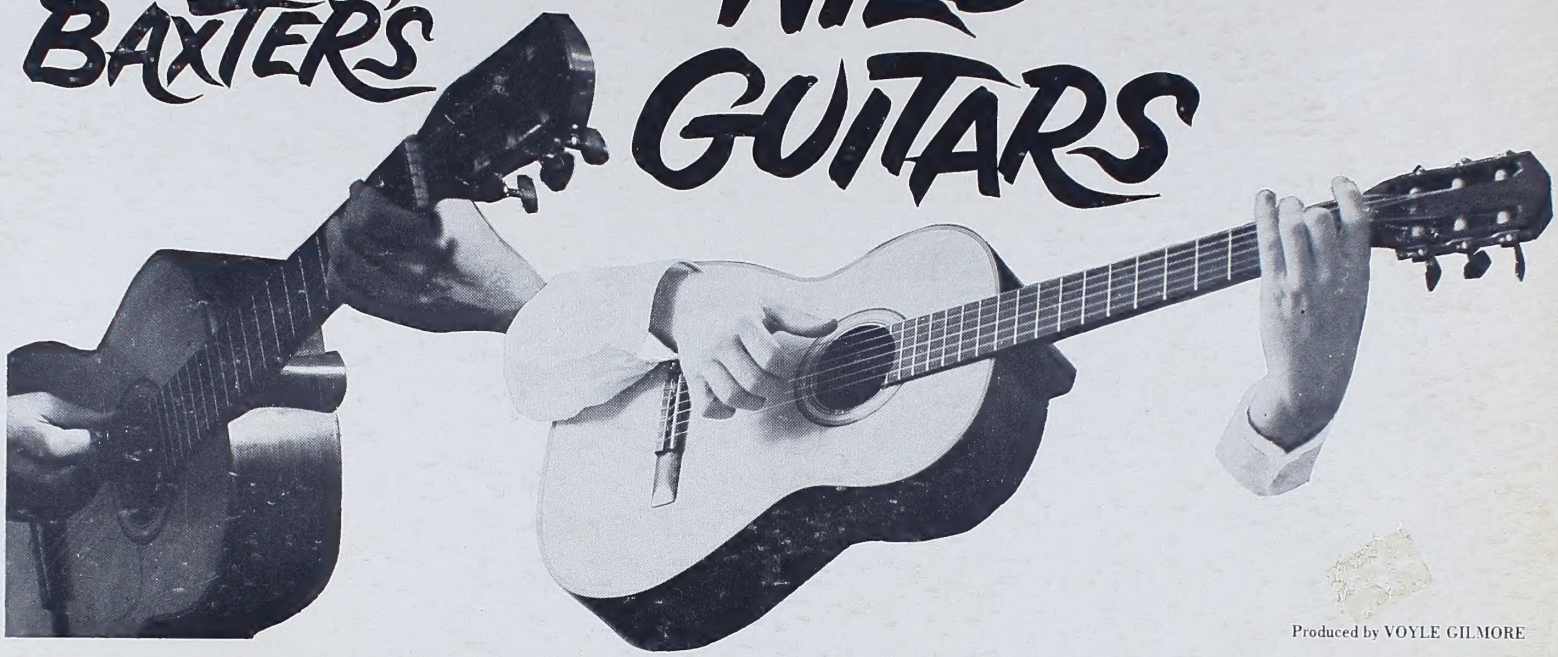T-1248



T1248

CAPITOL RECORDS HIGH FIDELITY RECORDING

LES BAXTER'S WILD GUITARS



Produced by VOYLE GILMORE

The accent is on the fiery tones of electric and Spanish guitars, as Les Baxter blends them with voices and percussion instruments in a spectacular array of exciting rhythms and exotic sounds.

To carry out the striking theme of this album, Les calls upon the soaring tones of four electrically amplified guitars in some arrangements, while other selections feature three Spanish guitars and several unusual stringed instruments.

To these exciting sounds, he's added the rich vocal blend of male voices singing in Spanish, plus a mixed chorus of voices that sing without words, phrasing their tones in a style similar to that of an instrumental section. These combinations of guitars and voices carry the melodic line of each tune, leaving a galaxy of percussion instruments free to add vibrant touches of rhythmic excitement.

The selections are as varied in mood as they are in origin. Two tunes, *Piccolissima Serenata,* and *Tell Me, Margarita,* are newly arrived visitors from Mexico. Both have been highly successful there, though they originally came from Europe. Three other tunes, *Sabre Dance, Ritual Fire Dance,* and *My Buddy,* are known to nearly everyone, but these stylings are completely fresh. Though both impassioned dances retain their usual pounding tempos, four amplified guitars give them a distinctive new dress. *My Buddy* debuts here as a samba, with three Spanish guitars and percussion joining forces in a version that pulses with new color and rhythm.

Mandolino, Cubana Mulatta, and *Cabayo* are all Les Baxter originals—each sparked by the Latin influence, sparkling with the unmistakable Baxter touch. The Latin mood carries throughout the remainder of the tunes as well, with a variety of Spanish and Brazilian tempos setting refreshing rhythm changes from one to another. They all feature the three classical guitarists, Nestor Amaral, Joe Carioca, and Pepé Gamboa—with Gamboa sometimes playing *tres* (a Cuban three-stringed instrument), or *cavaquinha* (a Brazilian instrument similar to a guitar).

side one:

SABRE DANCE
MARACANGALHA
DESILUSAO
CABAYO
PICCOLISSIMA SERENATA
MY BUDDY

side two:

RITUAL FIRE DANCE
BRAZILIAN SLAVE SONG
TELL ME, MARGARITA
MANDOLINO
CUBANA MULATTA
TICO TICO

Among other Capitol albums by Les Baxter:

JUNGLE JAZZ	T 1184
AFRICAN JAZZ	T 1117
SPACE ESCAPADE	T 968
PORTS OF PLEASURE	T 868
TAMBOO	T 655

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EINSTEIN ON THE BEACH

PHILIP GLASS

ROBERT WILSON

THE PHILIP GLASS ENSEMBLE

TOM-4-2901

EINSTEIN ON THE BEACH

PHILIP GLASS
ROBERT WILSON

OPERA IN FOUR ACTS

THE PHILIP GLASS ENSEMBLE

SIDE A

KNEE PLAY 1

Act I
Scene 1 TRAIN

SIDE B

Act I
Scene 2 TRIAL

SIDE C

KNEE PLAY 2

Act II
Scene 1 DANCE 1
(Field with Spaceship)

SIDE D

Act II
Scene 2 NIGHT TRAIN

KNEE PLAY 3

SIDE E

Act III
Scene 1 TRIAL/PRISON

SIDE F

Act III
Scene 2 DANCE 2
(Field with Spaceship)

KNEE PLAY 4

SIDE G

Act IV
Scene 1 BUILDING/TRAIN
Scene 2 BED

SIDE H

Act IV
Scene 3 SPACESHIP

KNEE PLAY 5

The story an opera tells makes imaginative sense perhaps—odd people wait around and sing now and then to music played in a pit—even before it starts we know who Einstein was and what a beach is and the believability of opera—EINSTEIN ON THE BEACH is an opera—there are scene changes—a courtroom, a prison, a field, a train, a moon, a computer building, a space ship, a small boy on a tower throwing folded-paper-airplanes, two very beautiful single heroines too, you can see a few times their lovely fingers counting eighth notes—and there is a wonderful solo dance—the cast doesn't change clothes, it sings a lot and acts different parts and dances and sometimes someone freezes in a pose—the stage action is clear, unforeseen, and straight—even touching—it isn't symbolism or telling a story—watching it happen, the spacious proportions for looking and seeing make it easy to breathe and stay open and very soon to realize the exalting strength of the music listening to it section by section, a continuous present moment of time for four hours, the energy and force of the score—driving, clear, new, straight—a structure or wall that opens one brick, like a half-step outward or further inward, and with that one step it builds or grows a whole unforeseeable further structure—no telling how the stage action keeps finding room to press through that wall effortlessly, sweetly, and so spaciously—a double structure for artists and audience together, ears and eyes—for all of us in the building together—what an elating evening! (I am speaking here of the preparatory New York rehearsals that I was at.) A Parisian lady exclaimed, "It's the best opera since Pélléas!" everybody laughed happily—a true likeness without a resemblance.

© Edwin Denby
October 12, 1978
New York City

TOM-4-2901
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EINSTEIN ON THE BEACH

PHILIP GLASS
ROBERT WILSON



TOM-4-2901



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BILLY CELLOTTS
TWELVE DAYS of CHRISTMAS
S. BLOMBERG

~ Side One ~

Twelve Days of Christmas
Billy Fellows (ASCAP)

After Love
Billy Fellows (ASCAP)

This Song
Gamble, Huff & Gilbert (BMI)

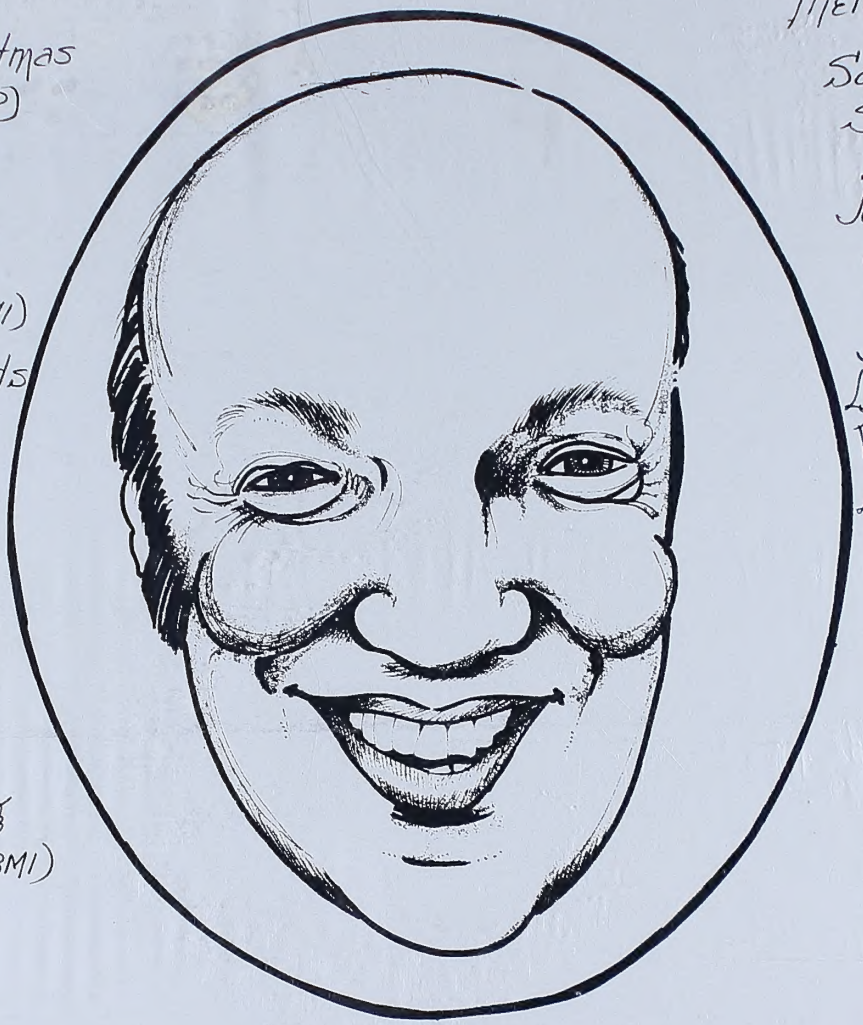
Lawrence Welk Awards
(ASCAP)

~ Side Two ~

Very Good Year
(ASCAP)

W.O.L.D.
Harry Chapin (BMI)

Early In The Morning
Paul Vanee, Leon Carr (BMI)



~ In Order Of Their Appearance ~

Sammy Davis Jr.
Sarah Vaughn
Louie Prima
Johnny Mathis
Elvis Presley
Paul Lynde
Jerry Lewis
Lawrence Welk
Walter Brennan
Nat King Cole
Pearl Bailey
Ed Sullivan
Ray Charles
Tony Bennett
Redd Foxx
Lou Rawls
Don Adams
Neil Diamond

Musicians ~ Background Vocals: Magical Connection & Mike Levesque
Horns: Rich Ryerson, Tom Orzolek, John Ryerson
Guitars: John Iafrate, Mike Levesque Frank Farranda
Bass: George Frega, Mike Levesque
Piano: Ali Ryerson, Mike Levesque Wally Zolinski
Drums: Cliff Page, Fred Vanore, and maybe Mike Levesque

Recorded at Young-Fellow's Farm, Newtown, Ct. Engineer: Tom Sakira Cover: Susan Blomberg

The Newtown Sound Mt Nebo Rd Newtown Ct 06470
XPL 1014


Inner City Dreams
Kenny Rore
GOOD 82
124
$ .50
RECORDS



SIDE ONE

Inner City Dreams* (vocal)	4:27
Endurance△	4:01
Sunset	6:47

SIDE TWO

From The Heart* (it's got to be)	5:52
Everyone Needs Someone Like You*	4:19
Inner City Dreams△ (instrumental)	6:32

Musicians:
Pat Coil — *Fender Rhodes/OBX and DX7 Yamaha Synthesizer's/Piano*
Hadley Hockensmith — *Guitar*
Robben Ford — *Guitar**
Kenny Pore — *Additional Guitar*
John Patitucci — *Bass*
Vinnie Coliauta — *Drums*
Brandon Fields — *Saxophone's*
Rick Riso — *Vocals*
Ron Snider — *Percussion*△

Executive Producer: *Michael Dion*
Producer: *Kenny Pore*
Associate Producer: *Pat Coil*
Recorded & Mixed at Weddington Studios, North Hollywood, Calif. by Wally Grant, December, 1983
Additional Recording at Sumet Bernet, Dallas, Texas by John Mayfield

Cover Concept & Design: *Don Grimes Design Inc.*
Photography: *Neill Whitlock, The Photographers Inc.*
Mastering: *Steve Hall/Future Disc Systems North Hollywood*
Art Director ITI: *Vince De Nardo*
All words & music written by Kenny Pore
Arrangements by Kenny Pore & Group
All songs published by Tengoku/BMI with the exception of Everyone Needs Someone Like You — Tengoku/Flowing Stream/BMI
Hadley Hockensmith appears courtesy of Sparrow Records

I would like to dedicate this album to my mother, Mary Jane Zitano.
I love you,
Kenny

ALLEGIANCE
RECORDS

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SIDE ONE

Inner City Dreams* (vocal) 4:27
Music — Kenny Pore
Lyrics — Kenny Pore

No power
in my hands
Just a dream
in my heart
Humbly on my
knees
God I beg
you please

The love
in our hearts
Help us
to show
The love in
our hearts

Mother's crying
out
Into a city
that seems so dark.
Father show them
your light
Give them comfort
in the night.

Teach them to pray
For a better way
Before its
too late

Father why?
must it be
this way
many hearts
have been so
badly broken
The words
we need to
hear are
left unspoken

Help them
to find
your peace
of mind
let them know

Dreams in my heart
Don't let me loose
The dream in my heart
Let us all
Be free someday

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Endurance◇ 4:01
Music — Kenny Pore

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Sunset 6:47
Music — Kenny Pore

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SIDE TWO

From The Heart* 5:52
(it's got to be)
Music — Kenny Pore

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Everyone Needs
Someone Like You.* 4:19
Music — Kenny Pore
Lyrics — Kenny Pore

On days like
today.
When the city
can seem so cold
And the struggle
to survive
has gotten old
everyone needs
someone like you.
Everyone needs
someone like you.

On days like
these days
When you can't
even follow your
heart.
And the distance
between your vision
and where you stand
are so far apart.

Days like these days
like these days
like these days
Just like these
Days.
Everyone needs
someone like you.

Days like
these days
When nothin seems
to be going right.
You come along
in the nick of time.
Everyone needs
someone like you
to come along.
Everybody needs
someone like
you.

Days like
these days
Without you
how could I
make it.
The love
we have
Hope we
never ever
break it.
Everyone needs
someone like you
Everyone needs
someone like you.

On days
like these days
like these days
like these days
Just like these days
Everyone needs
someone like you.

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Inner City Dreams◇ (Instrumental) 6:32
Music — Kenny Pore

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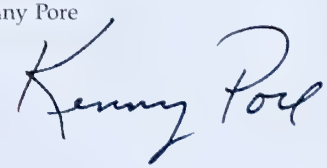
RECORDS
IL 010

Even when you're a writer, it's not easy to find the right words to express a feeling called gratitude. But I do know this. Without my friends — my talented, giving friends — I'd probably still be standing on a street corner in San Francisco playing music for anybody who would listen. Those years taught me something precious. They gave me hope, and the promise of a dream that might someday be fulfilled. With the help and support and time and talent of my dearest friends who've honored me so by believing in me, I've expressed those feelings in INNER CITY DREAMS. I hope INNER CITY DREAMS give somebody somewhere some hope.

If it does, my dreams will be fulfilled.

I would like to express my deepest of thanks to all the musicians and professionals who contributed their talents on this project. I love you all.

Kenny Pore



7E-2006 STEREO



This is the story of a transition period in American rock and roll, of a changeling era which dashed by so fast that nobody knew much of what to make of it while it was around, only noticeable in retrospect by the vast series of innovations it would eventually spawn, both in the way music would be listened to and the way it was constructed. When it began, the centrifugal force was AM radio; under three minute singles, imaginative/predictable packaging (depending on who, what and where), all carefully held within the easily-accepted confines of the music business. By the time the smoke would clear, some four years later, FM-oriented progressive rock would be in full sway of the pop vanguard, opening up new vistas in stylistic content, lyrics, and even life-style. As rock and roll had been born, so it would be born again, by casually nudging the old off the side of the road, making way for a hemi-headed, decked and stroked, highly combustible juggernaut of the new.

Of course, this sort of deep-set change didn't happen overnight, nor can it be ascribed to any one factor or individual; indeed, it now seems likely that whatever would be chosen to ultimately force the issue, the entire weighty tradition of rock and roll progress would be pushing solidly behind it. The Beatles/Stones-led English Invasion had started the ball rolling, not only reacquainting American musicians with those roots (blues, early rock) that they long appeared to have forgotten, but by providing models for a whole new breed of band, suddenly liberated from the Ventures-like instrumentals that had previously been their sole claim to fame. The social situation similarly set the pace, doing its part by opening the once-rigid boundaries of individual musics—folk, jazz, more exotic and foreign forms—as well as cracking open the door to a world in which youth felt they had too long suffered a pat on the head and a kick in the ass. Lastly, you might take into account the players and audiences themselves, nurtured on a steady diet of rock for as long as they could remember, the former sure that a piece of the plutonian pie could easily be theirs by as simple an act of faith as picking up a guitar, the latter bored with the old formulas and looking for a new formula to plug in as replacement.

The result, naturally enough, was the kind of music you will find here, in the first volume of what is hoped will be a continuing archeological dig into the bizarre splendor of the mid-sixties, a time when nobody seemed too sure of what was happening but never let that get in the way of enjoying it to the fullest. Much of the era relied on older ways of thinking—the emphasis on hit singles to make or break a group, for instance, or the submergence of instrumental displays to the needs of the song at hand—but much clearly pointed forward: a fascination with feedback electronics, caged references to the drug experience along with more "worldly" concerns, and a sense that, somehow, things were going to be a lot different from this point on.

In addition, most of these groups (and by and large, this was an era dominated by groups) were young, decidedly unprofessional, seemingly more at home practicing for a teen dance than going out on national tour. The name that has been unofficially coined for them—"punk-rock"—seems particularly fitting in this case, for if nothing else they exemplified the berserk pleasure that comes with being on-stage outrageous, the relentless middle-finger drive and determination offered only by rock and roll at its finest. And as these were kids who more often than not could've lived up the street, or at least in the same town, there was no question what even localized success could mean in terms of universal attraction. Elvis had shown us the first time around that rock's greatest strength has always been as catalyst, and with a whole new generation waiting out there to be worked on, there could be little doubt that something big was about to erupt. So it came to pass, as you all well know, with consequences that are only just now beginning to appear hardened and formalized, a sure signal that perhaps it's time for the same old ritual to take root once again.

The notes enclosed are intended to provide a frame of reference in which to approach these hand-picked tracks, and have no pretense either to complete enlightenment or total truth. In the main, they're meant merely as settings, to help provide a map of names and places which even at this chronologically short distance seem to belong to another world. The same spirit also means that like most golden goodies collections, *Nuggets* has been designed primarily as a listening album; and whether you want to use it to remember that bittersweet moment when you first decided to let your hair grow/take up a picket sign/wonder what a deadly toke would feel like, or just welcome yourself into some surprisingly fine and memorable music, well, that's "your trip." I just hope you have as much fun letting it spin as I had putting it together.

Lenny Kaye

Side one

1. ***I Had Too Much To Dream (Last Night)*—The Electric Prunes (2:55)**
2. ***Dirty Water*—The Standells (2:47)**
3. ***Night Time*—The Strangeloves (3:05)**
4. ***Lies*—The Knickerbockers (2:41)**
5. ***Respect*—The Vagrants (2:13)**
6. ***A Public Execution*—Mouse (2:43)**
7. ***No Time Like The Right Time*—The Blues Project (2:49)**

Side two

1. ***Oh Yeah*—The Shadows of Knight (2:44)**
2. ***Pushin' Too Hard*—The Seeds (3:03)**
3. ***Moulty*—The Barbarians (2:29)**
4. ***Don't Look Back*—The Remains (2:35)**
5. ***Invitation to Cry*—The Magicians (2:55)**
6. ***Liar, Liar*—The Castaways (1:52)**
7. ***You're Gonna Miss Me*—The Thirteenth Floor Elevators (2:24)**

Side three

1. ***Psychotic Reaction*—Count Five (2:56)**
2. ***Hey Joe*—The Leaves (2:47)**
3. ***Just Like Romeo and Juliet*—Michael and the Messengers (2:06)**
4. ***Sugar and Spice*—The Cryan Shames (2:26)**
5. ***Baby Please Don't Go*—The Amboy Dukes (5:32)**
6. ***Tobacco Road*—The Blues Magoos (4:39)**

Side four

1. ***Let's Talk About Girls*—Chocolate Watch Band (2:41)**
2. ***Sit Down I Think I Love You*—The Mojo Men (2:16)**
3. ***Run Run Run*—The Third Rail (2:00)**
4. ***My World Fell Down*—Sagittarius (3:45)**
5. ***Open My Eyes*—Nazz (2:48)**
6. ***Farmer John*—The Premiers (3:46)**
7. ***It's-A-Happening*—The Magic Mushrooms (2:40)**

Album produced, programmed and annotated by LENNY KAYE

Concept JAC HOLZMAN

Legal Coordination MICHAEL KAPP

Cover Art ABE GURVIN

Art Direction ROBERT L. HEIMALL

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SUPER-STEREO

Arc CITATION SERIES AC 5009

the esso trinidad steelband

ON TOUR

DOWNTOWN • SPANISH FLEA

MICHELLE • BLUE DANUBE

EINE KLEINE NACHTMUSIC

MIDNIGHT IN MOSCOW

ROMEO AND JULIET

VARIATIONS ON A THEME OF PAGANINI

NO MONEY NO LOVE

EL MAR • "67"



the esso trinidad steelband
ON TOUR

Arc CITATION SERIES ACS-5009



CAPTAIN: HUGH BORDE

SIDE A

1. **DOWNTOWN** (LEEDS MUSIC - ASCAP) 2:56
2. **BLUE DANUBE** (TRAD.) 3:30
3. **SPANISH FLEA** 2:31
4. **"67"** 2:12
5. **EINE KLEINE NACHTMUSIC** (TRAD.) 3:50
6. **MIDNIGHT IN MOSCOW** (TRAD.) 4:51

SIDE B

1. **MICHELLE** (MACLEN MUSIC - BMI) (Lennon/McCartney) 3:08
2. **ROMEO AND JULIET** (TRAD.) 4:05
3. **EL MAR** 4:09
4. **VARIATIONS ON A THEME OF PAGANINI** (TRAD.) 5:10
5. **NO MONEY NO LOVE** (BMI) (The Mighty Sparrows) 3:28

The astonishing music on this record was fashioned by twenty-six handsome Trinidadians who set sail on the S.S. Federal Maple on June 16, 1967 to tour parts of Canada and the United States. With them they carried fifty-three oildrum instruments . . . "pans", as they are called in Trinidad-Tobago, where steelband music originated. These are their sole music makers.

In this collection, no other instruments are used, save for a rhythm supplement of drum-



traps, cowbell, Aguirra, and a double tumba. With these, and the unadorned oildrums, the Esso Trinidad musicians have turned the old image of steelband music upside down.

During their Summer '67 tour, which stretched from Port-of-Spain to Montreal (and back), they performed a range of music spanning from baroque to contemporary calypso. The Esso Trinidad Steelband amazed eager audiences of



the Caribbean, even though steelbands abound here. And they played to hordes of unbelievers in the United States in such pockets of sophistication as Rockefeller Plaza, Central Park and Lincoln Center Mall in New York City. Even Washington's diplomatic corps was delightfully shocked by the music of the "pans" as played in an outdoor concert in Aztec Gardens of the Pan American Union.

This unbelievable music comes, simply, from oildrum instruments. This fact astounded Canadian audiences all summer — both residents and international visitors who attended Expo.

The band played a full month in Montreal, two weeks in Toronto, and made a one-day stop in Ottawa. In Toronto, these young Trinidadians had the honor of playing for their Prime Minister, the Honorable Dr. Eric Williams, when he arrived to celebrate the fifth anniversary of his country's independence.

The Esso Trinidad Steelband may also have established a first in the history of steelband music. They played for a black-tie cocktail concert at Montreal's Museum of Fine Arts. On four separate dates they were also featured at noontime concerts in Montreal's Place Ville Marie.





For three weeks in July, the Esso Trinidad Steelband, by official request, played on the outdoor stage of the Trinidad-Tobago and Grenada Pavilion — at Expo '67, of course.

In this album the band presents the tunes which were most popular on the tour, from the Caribbean to Canada. They range from the classics to calypso.

RECK JOHNSON, Executive Producer
BILL RONCKEN, Producer
Recorded at Bell Sound Studios, New York
HARRY YARMARK, Chief Engineer
GARY STARR, Audio Mix
Bay Recording Studios, Toronto

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STOMU YAMASHTA

SEA

&

SKY



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交響詩

空と海

SEA AND SKY/STOMU YAMASHTA



A Photon Appeared And Touched; Ah···Time To See To Know

COMPOSED BY STOMU YAMASHTA
ARRANGED BY STOMU YAMASHTA & PAUL BUCKMASTER

ツトム・ヤマシタ　バイオグラフィー

1947年　京都に生れる。父が音楽教師、姉が大阪フィルのクラリネット奏者という音楽一家に生れ、幼少期ピアノを勉強する。

1957年　打楽器に興味をいだき、1日8時間の猛練習を高校2年までつづける。

1960年　中・高校時代、京都交響楽団、大阪フィルに打楽器奏者として参加。

1963年　京都市堀川高校時代、定期演奏会でミヨーの「打楽器協奏曲」を独奏、注目をあびる。

1964年　米国音楽界のエリート校ニューヨークのジュリアード音楽院から給費留学生として招かれる。
エリートコースに半年間で失望
8000人応募者中たった1人見事パスして、ミシガン州インターローケン・アカデミーに入学。

1965年　ボストンのバークレー音楽院に入学
ジャズドラムを勉強、ターキット作曲「打楽器独奏者とオーケストラのための協奏曲」を演奏
この曲をこなせるのは、世界中でヤマシタ1人と評され一躍脚光をあびる。
学生から講師に昇格　19才の彼は破格の扱いを受ける

1967年　クラシック・ソリストとしてデビュー。

1968年　フィラデルフィア管弦楽団、シカゴ、ロスアンジェルス、ベルリンフィル、BBC交響楽団などと協演。

1969年　シカゴ・ラビニア音楽祭でタークイ作曲「打楽器協奏曲」を演奏してベストワンになる。打楽器のイメージを変えた人としてタイム紙及びニューヨークタイムスに世界を駆ける打楽器のフィルティオ（巨匠）と賛えられ、世界中のシンフォニーからひっぱりだこになる。

1970年　作曲家ヘンツェ自身の指揮でツトムのために書かれた「打楽器協奏曲」をベルリン・フィルで共演。
同じくヘンツェ指揮でベルリン・フィルで共演。打楽器奏者として世界中に感動、絶賛のうずを巻きおこす。
ヨーロッパにて前衛音楽家として再出発。スコットランド・エジンバラ音楽祭でデビューコンサート。

1971年　1月日本に帰国、日本の聴衆の前で初めて演奏、聴衆は衝撃と感動に酔う。
後、ロンドン・ローマ・パリ・ミュンヘン・ニューヨークなど世界各国で演奏活動を精力的におこない、大成功をおさめる。

1972年　芸術的実験集団「レッドブッタ」シアターを主宰。
フランス・アビニオン・フェスティバルでツトム・ヤマシタ作・演出・制作「ザ マン フローム イースト」で衝撃的デビュー。
ロンドンで長期ロングランを記録。

1973年　同じ演目でアメリカツアー（ロスアンゼルス・サンフランシスコ・ニューヨーク）大成功。プロデューサーと作曲の二部門でグラミー賞にノミネートされ次点となる。又、映画音楽の分野でもケン・ラッセルの〝デビィルス〟ロバートアルトマン〝イメージ〟ニコラスローグ〝地球に落ちて来た男〟ドキュメンタリーフィルム〝ワンバイワン〟等々、多くの作品を手がけ注目される。

1976年　アルバム「GO」を発表。アメリカでヒットを記録する。
スティーブ・ウインウッド（元トラフィック）マイケル・シュリーブ（元サンタナ）達と演奏を共にしている

1977年　イギリス・ロイヤルバレエのために「宿命」というバレエ音楽を作曲、好評を博している

1978年　NHK-TV特集番組班が国際的に活躍するロックアーチストとしてツトムの全米ツアーを取材、ドキュメント1時間番組として放映。

1979年　全ての音楽活動を停止し、日本に帰国。

1980年　東洋思想を研究、新しい境地を求め、京都・東寺（供音式）で新しくスタート。
朝日放送創立30周年記念番組「コスモス」タイトルバック音楽担当。
西武デハート・スタジオ200において、「20世紀の音色と音皮」ツトム・ヤマシタの軌跡を7/7－12/22まで講演。

1981年　5月、近畿TV開局30周年記念コンサート「ツトム・ヤマシタ打楽道」を開催。
8－9月、イギリス ロンドン ホーランドパークシアターにおいて「ツトム・ヤマシタのいろは・LIFE OF CHANGE」40回公演。連日超満員の大成功をおさめる

1982年　春・コロンビア映画〝テンペスト〟（監督・ポール マジョロスキー）の音楽監督を依頼される　サウンドトラックレコードはカサブランカ・レコードよりリリース。
4月、FM東京スペシャル番組「お帰りなさい音楽大使」に出演。
10月、NHKホール「ハーカッション・コンサート」に出演

1983年　6月、「SUTRA-音と光の交響詩」を発表。10年ぶりの本格的な打楽器コンサートは、内外より広く注目を集めた

作曲：
ツトム・ヤマシタ
編曲・指揮：
ツトム・ヤマシタ，ポール・バックマスター
演奏：
ツトム・ヤマシタ（パーカッション，シンセサイザー）
小久保 隆（シンセサイザー）
泉 千（シンセサイザー）
ミューズ・オーケストラ

ディレクター：
角谷哲朗，友野久夫
エンジニア：
伊豫部富治
アシスタント・エンジニア：
小久保 隆，相茶紀緒

協力：
臼井 健
小久保かよ子
インターリミテッド・ロジック
Synthesizer KORG
Japan Percussion Center

録音スタジオ：
Stomu Studio
JVC Victor Aoyama Studio
録音月日：
1983年10月 — 12月
グラフィック・デザイン：
ソール・バス

制作：
BAC CORPORATION
永田ヨーコ
田中 領

STEREO

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RS520


LIL'J
The debut album All About J
featuring the hit single
"It's The Weekend"
Album contains production from
Jermaine Dupri, LT Hutton, L.E.S.,
EZLPee & DJ Clark Kent
Album in-stores April 2nd
www.lilJ.net
ED-11429-1ST01


LIL'J
Side 1:
1. Intro-Born Ready (:39)
2. Lil'J (4:25)
3. It's The Weekend
(Featuring Kandi) (3:02)
4. Raise 'Yo Hands Up (3:48)
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ED-11429-1


SAM
EXTENDED PLAY
SAM
12" STEREO
EXTENDED PLAY SINGLE 33⅓ R.P.M.
THE EVASIONS
S-12339
(S-12339-1)
SIDE 1
Time: 6:21
groove
WIKKA WRAP
(A. SEAR)
A JONATHAN FEARING EDIT
PRODUCED BY: CIRRUS PRODUCTIONS
FOR GROOVE PRODUCTIONS
PUBLISHER: SCREEN GEMS/EMI MUSIC LTD.
℗ © 1981 SAM RECORDS, INC.

On Her Majesty's Secret Service

ORIGINAL MOTION PICTURE SOUNDTRACK



Music composed and conducted by John Barry

Lyrics by Hal David

'We have all the time in the world' sung by Louis Armstrong
'Do you know how Christmas trees are grown?' sung by Nina

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UNITED ARTISTS

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ALSO AVAILABLE ON UNITED ARTISTS STEREO-TAPE CARTRIDGE UA-EA299-H

UA-LA299-G

SIDE ONE

*1. We Have All The Time In The World
Vocal by Louis Armstrong
2. This Never Happened To The Other Feller
3. Try
4. Ski Chase
5. Do You Know How Christmas Trees Are Grown?
Vocal by Nina

SIDE TWO

1. Main Theme "On Her Majesty's Secret Service"
2. Journey To Blowfeld's Hideaway
*3. We Have All The Time In The World
4. Over & Out
5. Battle At Piz Gloria
*6. We Have All The Time In The World
**James Bond Theme (Medley)



ALBERT R. BROCCOLI
and
HARRY SALTZMAN
present

OHMSS

starring

GEORGE LAZENBY
DIANA RIGG
TELLY SAVALAS

also starring

GABRIELE FERZETTI
and
ILSE STEPPAT

Produced by ALBERT R. BROCCOLI and HARRY SALTZMAN
Directed by PETER HUNT • Screenplay by RICHARD MAIBAUM
Music by JOHN BARRY



JOHN BARRY

Thirty-five year old John Barry has been the musical director of all five prior James Bond films. He is the winner of three Academy Awards for Best Song and Best Original Score for "BORN FREE" and Best Original Score and the Anthony Asquith Award for "THE LION IN WINTER". One of John Barry's latest successes is the score of "MIDNIGHT COWBOY".



Music composed, arranged and conducted by John Barry. *Lyrics by Hal David. **Composed by Monty Norman. Produced by Phil Ramone. Publisher: Unart Music Corporation/BMI/*Publisher: United Artists Music Co., Inc./ASCAP

United Artists Records
Entertainment from Transamerica Corporation

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KC
AND THE
SUNSHINE BAND

Special thanks to EVERYONE. God bless you.



Side A

1. LET IT GO (Part One) 2:56
2. THAT'S THE WAY (I Like It) 5:07
3. GET DOWN TONIGHT 5:14
4. BOOGIE SHOES 2:15

Side B

1. AIN'T NOTHIN' WRONG . . 3:07
2. I'M SO CRAZY ('Bout You) 3:04
3. WHAT MAKES YOU HAPPY 2:49
4. I GET LIFTED 3:04
5. LET IT GO (Part Two) 2:01

PRODUCED AND ARRANGED BY H.W. CASEY AND RICHARD FINCH

All songs written by H. W. CASEY and RICHARD FINCH except "I'm So Crazy ('Bout You), written by H. W. CASEY, RICHARD FINCH and WILLIE CLARKE.

All songs published by SHERLYN PUBLISHING CO., INC. (BMI)

K. C. & THE SUNSHINE BAND
International Fan Club
P. O. Box 1780
Hialeah, Florida 33011
U.S.A.

T. K. Records
603
Stereo

Graphics design . . DRAGO / Photography . . LARRY WARMOTH / Album Coordinator . . SHERRY SMITH

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PRICE CODE 0698

MERCURY • QUINCY JONES AND HIS BAND • BIG BAND BOSSA NOVA

MERCURY STEREO

SR 60751

Mercury RECORDS

THE NEWEST LATIN AMERICAN RHYTHM

BIG BAND

BOSSA NOVA

QUINCY JONES

SOUL BOSSA NOVA ■ ON THE STREET WHERE YOU LIVE
SAMBA DE UNA NOTA SO (ONE NOTE SAMBA)
BLACK ORPHEUS (MORNING OF THE CARNIVAL)
SE E TARDE ME PERDOA (FORGIVE ME IF I'M LATE)
DESAFINADO ■ BOOGIE BOSSA NOVA ■ SERENATA
LALO BOSSA NOVA ■ CHEGA DE SAUDADE (NO MORE BLUES)



Mercury RECORDS

Printed in U. S. A.

BOSSA NOVA

THE NEWEST LATIN AMERICAN RHYTHM

QUINCY JONES



SR 60751

ALSO AVAILABLE ON MONAURAL MG 20751

This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.

SOUL BOSSA NOVA
(Quincy Jones), Silhouette Music Corp., (ASCAP)... 2:40

BOOGIE BOSSA NOVA
(Charlie Mingus), Jazz Workshop Inc., (BMI) ... 2:39

DESAFINADO
(Jobim & Mendonca), Hollis Music, Inc., (BMI) ... 2:52

CARNIVAL (Manha de Carnaval)
(Luiz Bonfa), Ross Jungnickel, Inc., (ASCAP) ... 2:56

SE E TARDE ME PARDOA (Forgive Me If I'm Late)
(Carlos Lyra & Ronaldo Boscoli), Bendig Music Corp., (BMI) ... 4:18

ON THE STREET WHERE YOU LIVE
(Lerner & Loewe), Chappell & Co., (ASCAP) ... 2:31

SAMBA DE UNA NOTA SO (One Note Samba)
(A. C. Jobim), Leeds Music Corporation, (ASCAP) ... 1:59

LALO BOSSA NOVA
(Lalo Schifrin), Cadence Music, (BMI) ... 3:10

SERENATA
(Leroy Anderson), Mills Music, Inc., (ASCAP) ... 3:21

CHEGA DE SAUDADE (No More Blues)
(Antonio Carlos Jobim & Vinicius De Moraes), Bendig Music Corp., (BMI) ... 5:38

Produced by Quincy Jones

The adaptation of bossa nova to a big jazz band was obviously the task of Quincy Jones to undertake.

I first encountered Quincy in 1958 in Paris, where he was working and studying composition with the famed Nadia Boulanger. Unlike many jazzmen, he was interested in the musics of other countries, including the French *chanson*. A life that has seen a phenomenal amount of travel, including tours of the Middle East and Latin America, heightened that interest.

Yet bossa nova gave him a thorough workout.

"The biggest problem was orchestrating the rhythm, so that it would be compatible with the music going on over it," he said. "You have to keep it from sounding too weighty, because it's a floating rhythm. One of the things that makes bossa nova so rich is that it is strong rhythmically *and* harmonically."

"I think its influence on jazz will be lasting, rather than temporary. It will produce in jazz musicians a greater respect for polyrhythms. It has opened an escape hatch from the 2/4 and 4/4 trap jazz has been in. Jazz musicians have been experimenting with other time figures for the last few years, of course, but bossa nova really provides a fresh new direction."

A little over a year ago, there came to my hands an LP by a Brazilian singer named Joao Gilberto. Gilberto has one of the most remarkable approaches to vocal music I've ever heard. He sings lines of incredible length, like a modern jazz trumpeter, and sings them with a phrasing and a quality of rhythmic subtlety that I still find hard to believe.

In Rio de Janeiro, I met Gilberto at the home of composer-arranger Antonio Carlos Jobim, who works with him and who has written some of the most important bossa nova melodies.

Obviously bossa nova draws heavily on jazz. Yet the Brazilian musicians, including Jobim and Gilberto, have transformed it into something their own. If there is an interest in jazz among the younger Brazilian musicians, there is an equal interest in Brazil's own cultural tradition, and a discussion of bossa nova soon leads into a discussion of the samba, from which bossa nova is derived, and of "carnival" music, from which the samba in turn is derived.

Bossa nova—which means "new wave," "new voice," or "new thing"—represents a revolution against the traditional samba. Rhythmically, it is much more subtle and flowing than samba, yet no less swinging. And it has a feeling that might best be described as controlled movement. Though it remains rhythmically steady, as jazz does, it has a constant feeling of forward propulsion. It is played, to use a musician's phrase, very much on top of the beat.

There is an important difference between jazz and bossa nova, besides the obvious ones. Jazz puts the rhythmic emphasis on the second and fourth beats of the bar. Samba, including bossa nova, achieves its swing through a push on the first beat of the bar.

There is one more little oddity about the bossa nova rhythm: one member of the rhythm section plays a shade ahead of the others, producing a beat that at first sounds detached and irrelevant, as if there had been a carpenter in the studio knocking in nails on the day the record was made. In time, you come to see just how pertinent that advanced beat is. It helps produce the curious swing that is absolutely requisite to effective bossa nova. One jazzman said, "Jazz makes me want to tap my foot. Bossa nova makes me want to move my whole body."

Perhaps that is the essence of the affinity of jazzmen to bossa nova and vice versa: both musics swing, even if they do it in different ways.

Harmonically, bossa nova is similar to jazz. It uses chord progressions much like those heard in jazz since the time of Charlie Parker. However, it is reasonable to assume that a musician as well-schooled as Jobim (who wrote a number of tunes in this album) has drawn heavily on European 20th Century classical music, as many jazz musicians have.

The tunes used in this album provide a broad spectrum of bossa nova.

ONE NOTE SAMBA, DESAFINADO, and NO MORE BLUES (CHEGA DE SAUDADE) are by the aforementioned Antonio Carlos Jobim, who has recorded them in Brazil with Gilberto. Jobim and Gilberto also recorded FORGIVE ME IF I'M LATE.

LALO BOSSA NOVA, which Quincy orchestrated, is a blues melody by Lalo Schifrin, the gifted young Argentinian pianist-arranger who hipped a whole lot of us to bossa nova after he became a fixture of American jazz. Lalo, by the way, is the pianist in this album.

ON THE STREET WHERE YOU LIVE and SERENATA show how bossa nova can be applied to the American standard pops repertoire. SOUL BOSSA NOVA (I must admit that this title *kills* me) and BOOGIE BOSSA NOVA suggest the compatibility of jazz and bossa nova.

Incidentally, the rhythm under ON THE STREET WHERE YOU LIVE derives more from carnival music than from bossa nova. Carnival is the music of Brazil's back villages, and it is heard most during the carnival festivities of February. The whole country goes deliciously mad for a day, and carnival music—played on hubcaps, frying pans, or anything people can lay their hands on—is heard in all its glorious cacaphony on any street corner.

Quincy augmented his rhythm section with three Latin American percussionists for this LP. They are Jose Paula, Cancho Gomez, and Jack del Rio. Chris White is the bassist, Rudy Collins plays the standard jazz percussion instruments, and on two tracks, Jim Hall—who has been in the forefront of bossa nova experimentation in this country—joins the band on guitar.

The sum of it all is Big Band Bossa Nova.

Gene Lees

HI-FInformation

This album was recorded monaurally and stereophonically at A&R Studios, New York City with Phil Ramone at the controls. Instruments and mikes utilized were: Trombones (2 Sony), Brass (Neumann U-47s), Reeds (2 Schoeps), Percussion (2 Altec Lipstiks and 2 ElectroVoice 666), Guitar (2 ElectroVoice 666), Bass (AKG D-24), Piano (Neumann KM-54), Drums (Altec Lipstik) and French Horn (2 Schoeps). The session was recorded on Ampex 300-3 tape recorders at a speed of 15 inches per second.

Quincy Jones
Mercury Musical Director

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

Vendor
Mercury Record Corporation

Printed in U.S.A.

ST-20117
Stereo

PJ-10117

PACIFIC JAZZ
A PRODUCT OF LIBERTY RECORDS

THE BUDDY RICH BIG BAND

Recorded "live" at The Chez Hollywood California

BIG SWING FACE





Norwegian Wood
(This Bird Has Flown)
Big Swing Face
Monitor Theme
Wack Wack
Love For Sale
Mexicali Nose
Willowcrest
The Beat Goes On
Bugle Call Rag





bell

STEREO BELL 1203

ORIGINAL SOUND TRACK

with songs recorded by

Melanie

Bide's
3.50

R.P.M.*

*Revolutions Per Minute



music by Barry DeVorzon & Perry Botkin, Jr.

BELL 1203



SIDE 1

*1. **STOP! I DON'T WANNA' HEAR IT ANYMORE (2:40)**
(DeVorzon—Botkin, Jr.—Melanie)
Vocal: Melanie

2. **ALL NIGHT LONG (3:13)**
(DeVorzon—Botkin, Jr.)
Vocal: Chris Morgan

*3. **WE DON'T KNOW WHERE WE'RE GOIN' (2:34)**
(DeVorzon—Botkin, Jr.—Melanie)
Vocal: Melanie

4. **WHEN I GET HOME TO YOU (2:19)**
(DeVorzon—Botkin, Jr.)
Vocal: Christopher

5. **I WANNA' SPEND SOME TIME WITH YOU (2:12)**
(DeVorzon—Botkin, Jr.)
Vocal: Christopher

SIDE 2

1. **STOP! I DON'T WANNA' HEAR IT ANYMORE (2:10)**
(DeVorzon—Botkin, Jr.—Melanie)
2. **TRANSISTOR Q (2:25)**
(DeVorzon—Botkin, Jr.)
3. **WE DON'T KNOW WHERE WE'RE GOIN' (1:59)**
(DeVorzon—Botkin, Jr.)
4. **ALL NIGHT LONG (1:49)**
(DeVorzon—Botkin, Jr.)
5. **THE RIOT (2:43)**
(DeVorzon—Botkin, Jr.)
6. **PACO'S FAREWELL (2:27)**
(DeVorzon—Botkin, Jr.)

All selections published by
Screen Gems-Columbia Music, Inc. BMI

PRODUCED BY BARRY DEVORZON & PERRY BOTKIN, JR.
*Produced by Barry DeVorzon & Perry Botkin, Jr.
in conjunction with Peter Schekeryk

Melanie appearing courtesy
of Buddah Records

bell
BELL RECORDS
A Division of Columbia Pictures Industries, Inc.,
1776 Broadway, New York, N.Y. 10019

Perry Botkin, Jr. studied music at the University of Indiana and University of Southern California. While in the Armed Forces, he was an arranger and orchestrator for the West Point Band. Today he is one of the most successful composer/arrangers in the industry. His credits speak for themselves: Barbra Streisand*, Friends of Distinction*, Ed Ames*, Harper's Bizarre*, The Lettermen*, Bobby Gentry, Sammy Davis, Jr., Rod McKuen, Glen Campbell, Herb Alpert & The Tijuana Brass, Nilsson, Glen Yarbrough, Vikki Carr. TV Films—Score composer: Smothers Bros. Show—ABC; The Wonderful World of Pazazz—Timex Special—NBC.

Barry DeVorzon has been successfully involved in almost every creative facet in the music business. His long list of hit records has earned him an impressive reputation as a song writer-producer and on several occasions a performer. He also found time to build one of the most successful independent music publishing and record companies in the music business. Out of these efforts came one of the great groups of the past few years, The Association. He later sold his companies to Warner Brothers and went to Europe where he lived and studied music. He now adds still another dimension to his musical career by bringing his many talents to the field of motion pictures. He has written or produced the following: Just Married, Cast Your Fate To The Wind, Hey Little One, Dreamin'*, Rhythm Of The Rain*, Wonder What She's Doing Tonight, Brightest Smile In Town, Let's Dance*, Along Comes Mary, Cherish*, Windy*, Never My Love*. TV Song for Rifleman and Burke's Law.

*Gold Record

Music by Barry DeVorzon &
Perry Botkin, Jr.
Arranged by Perry Botkin, Jr.

Recorded at:
Western Recorders—
Engineer: Joe Sidore
T.T.G.—Engineer: Ami Hadani

Cover Design: John Sposato
Art Direction: Beverly Weinstein

Photograph of Melanie: Maddy Miller

COLUMBIA PICTURES Presents
STANLEY KRAMER'S Production of
R.P.M.*
starring
ANTHONY QUINN ANN-MARGRET GARY LOCKWOOD
Screenplay by **ERICH SEGAL**
Music by **BARRY DE VORZON and PERRY BOTKIN, JR.**
Produced and Directed by **STANLEY KRAMER**
Color
* Revolutions Per Minute

A voice cries out in the wilderness: "Stop! I don't wanna hear it anymore." The plea is anguished. Finger-pointing. Reverberating around a world of wonderment with a sense of revulsion at what's happening.

What's happening? Everything. And nothing. But the world revolves, on its axis at the rate of 25,000 miles every 24 hours. On speedways at 167 miles per hour (or somesuch). On records at 33⅓ RPM. On college campuses at "R.P.M." (*Revolutions Per Minute). Those ivy-covered traditions will never be the same—for now and henceforth.

Those ivy-covered traditions. Chimes ring out at 8 A.M. At 5 P.M. Voices rise in chorus singing the praises of dear old Alma Mater. Haloed. Hallucinogenic. And when the campus hots-up to demand change, to challenge our times and our institutions, to question certain human values and humane valors the answer is a constant: "Everything takes time."

And a voice cries out: "Stop! I don't wanna hear it anymore."

The singer is Melanie—protestor, implorer. She sings out the opening message of "R.P.M."—Stanley Kramer's production about confrontation and radicalization on a college campus.

There is much music that speeds in and out of "R.P.M." Music of the moment. Music to remember. Revved-up. Spinning to catch the tempo of college life today.

The songs and score are by Perry Botkin, Jr. and Barry DeVorzon. (Melanie wrote "Stop! I Don't Wanna Hear It Anymore" with them. Their joint contribution to "R.P.M." is conventional, unconventional. Commitment. Statement. At all times it volleys and thunders and conversely intensely personalizes.

Stanley Kramer, famed producer-director, stands on the firing line and describes a major question of our day. The screenplay by Erich Segal (author of "Love Story") turns a burning light on campus hero and camouflaged humbug. It is revolutionary. It is revolution—by the minute, up-to-this-minute.

This film stars *Anthony Quinn*, who plays the role of a sociology professor, supporter of student protests, newly-appointed university president. Also starred are *Ann-Margret*, cast as Quinn's sexy, world-wise student mistress and *Gary Lockwood* as a militant student who brings the university to the crisis point.

The Alma Mater calls: "Here's to all you gathered here." Harmonically. Eruditely. Evoking trust. Begging an answer. The answer comes clear. No more "rap-sessions." No more promises. No more taking time. Melanie, the girl with the picket-sign in her voice, supplies the plea of the moment: "Stop! I don't wanna hear it anymore."

You'll want to hear this music more and more and more. "R.P.M." Spins a telling tale.

Mort Goode

THE STEPFORD HUSBANDS

New Ways Of Seeing

Side 1

Losin' Touch
College of Knowledge
New Ways of Seeing
Natalie Would
Will It Ever End

Side 2

The Stepford Husbands
Silly Me
Where is Hollywood John
When She Knocks At My Door
It's You



Cover by Michelle Montez and Fritz Springmeyer

Produced by Dave Amels, Yu Hei Sunny Wai, and The Stepford Husbands.

Engineered by Dave Amels, Yu Hei Sunny Wai, Tom Anderson, and Jack Crymes.

Recorded at Bayview Studios, Richmond, Ca.

Studio Owners: Robert Hall
Stephen Suda

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cryptovision



Cryptovision Records
P.O. Box 1812
N.Y., N.Y. 10009



SIDE 1

I PUT A SPELL ON YOU
(Slotkin-Hawkins) Shalimar Music (BMI) (3:23)

YOU'RE NOT THE SAME BABY
(S. and V. Holtzman) Filigree Music (BMI) (3:46)

SHE COMES IN COLORS
(Arthur Lee) Grass Roots (BMI) (3:04)

***HEY MISTER**
(S. & V. Holtzman) Brent Music Corp. (BMI) (2:06)

COME ON IN
(Sean Bonniwell) Thrush Music (BMI) (2:50)

***GIRL DON'T PUSH ME**
(S. & V. Holtzman) Brent Music Corp. (BMI) (2:39)

SIDE 2

HEY JOE
(Billy Roberts) Third Story Music (BMI) (12:56)

***Released by special arrangement with Mainstream Records**

FOR SALE

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DIRECTED BY: JAY ALDEN
DESIGNED BY: Dean O. Torrence

A PROPHESY RECORDS PRODUCTION

AMPEX RECORDS
555 MADISON AVENUE, NEW YORK

FEVER TREE IS:
Kevin Kelley • drums
E. E. Wolfe • bass
Michael • guitar
Grant Johnson • keyboard
Dennis Keller • lead vocals

WITH A LITTLE HELP FROM:
+ John Tuttle • drums
+ Rob Landes • keyboard
Hal Blaine • drums
David Cohen • guitar
Walt Mescal • guitar
Joe Osborne • bass
Larry Knechtal • piano

+ Formerly of Fever Tree — drums and keyboard on Hey Mister and Girl Don't Push Me.

Vocal backups:
THE BLACKBERRIES
Gloria Jones • Clydie King
Shirlee Matthews • Vanetta


Blues Current
Composed Programed and Performed
on the Moog Synthesizer by
John Murtaugh
24 4016 STEREO
polydor



Blues Current

Composed, Programed and Performed on the Moog Synthesizer by

John Murtaugh

SIDE 1

Blues Current . . . 2:54
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Blues For Dreaming . . . 4:07
(John Murtaugh) Apthorp Music Corp. (ASCAP)

The Sign Wave's Connected to The Pulse Wave . . . 3:40
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Good Old Fashioned Electronic Synthesizer Blues . . . 4:32
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Travelin' Man . . . 5:00
(John Murtaugh & Spencer Michlin) Apthorp Music Corp. (ASCAP)

SIDE II

Ramblin' . . . 4:20
(John Murtaugh) Apthorp Music Corp. (ASCAP)

The Floater . . . 2:40
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Slinky . . . 3:00
(John Murtaugh) Apthorp Music Corp. (ASCAP)

All Day Saturday . . . 3:11
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Moon Rock . . . 4:36
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Programmed and performed on the Moog Synthesizer by John Murtaugh.

Rhythm Section: Herbie Hancock (Piano)
(Courtesy: Warner Bros. Records Inc.)
Gerry Jemmott (Electric Bass)
Bernard Purdie (Drums)

All arrangements by John Murtaugh

Recording Engineers:
Dave Sanders, Freddie Weinberg & John Murtaugh

Produced by:
Grant & Murtaugh Productions, Inc.

Cover Photography: Joel Brodsky
Cover Design: David E. Krieger

24-4016 STEREO

polydor

LPS-1518

STEREO

CHESS RECORDS

SAX & The SINGLE GIRL

CHARLIE CHALMERS



CHESS
MONO LP-1518
STEREO LPS-1518

SAX & The SINGLE GIRL

CHARLIE CHALMERS



Charlie Chalmers is a wonderful young tenorman from Memphis who has been blowing heart and soul (and I use the word "soul" advisedly) behind some of the greatest recording stars of our era.

Now the Chess Record organization has given Chalmers a chance to blow his own horn as featured soloist with the backing of some of the great sidemen from Memphis and Muscle Shoals who, incidentally, in the last two or three years have become the talk of the record world.

I'm talking about such stellar performers as drummer Roger Hawkins, guitarist Jimmy Johnson and bassist David Hood, whose abilities I can vouch for because I have used them (and Charlie, of course) behind Atlantic artists like Aretha Franklin and Wilson Pickett.

By the way, it might occur to the reader to wonder why I, who am associated with Atlantic Records, should be writing these lines on behalf of the Chess company. Simple: my partners and I at Atlantic have been great friends and admirers of Leonard and Phil Chess from the days we started our companies back in the late 1940's, and we still relate to each other as valued competitors and close friends to this day. Max Cooperstein, the esteemed sales manager for Chess, knowing how close I have been to Charlie Chalmers and the rest of the Memphis-Muscle Shoals players, thought it might be interesting to have one of the owners of one record company write the back liner notes for another.

The sides in this instrumental LP were all recorded in the renowned Fame Recording Studio in Muscle Shoals, Alabama, under the direction of engineer-producer-songwriter-music publisher Rick Hall. The multi-talented Hall set up his recording studios some six years ago in the off-the-beaten-track city in the northwestern corner of Alabama and immediately began to defy all the accepted rules of the record industry by cutting hits with such stars as Bobby Moore, Jimmy Hughes, The Purifys, Wilson Pickett, Aretha Franklin and Laura Lee.

The music industry and the general public as well are aware that the recording centers of this country are traditionally located in New York, Chicago, Los Angeles and Nashville. But determined young music producers like Rick Hall (and Memphis impresario Jim Stewart, originator of the now world-famous "Memphis Sound") decided that the hits could be made in other places. And they were correct, because the correct conditions were present—in Memphis, and Muscle Shoals as well.

The most important ingredient was a nucleus of great soul musicians, who, in the opinion of just about everybody in the music business, play the best rhythm & blues music in the world. Many of them are reformed country & western sidemen who crossed over to soul country and now are completely committed to the blues and gospel sounds that are the basis of today's rhythm & blues music. They are sensitive, dedicated and motivated musicians who give 100% of themselves in the recording studio, and who are as interested in the end product as the record company or the producer.

Such a player is Charlie Chalmers, who is seriously and completely dedicated to the contemporary art form—rhythm & blues music. When I first heard Charlie play solo (on *Land of 1,000 Dances* for Wilson Pickett's recording session at Fame Studios), I was struck by his big, rich tone, his driving attack, and his imaginative and very creative phrasing. There was an inescapable resemblance to the sound of King Curtis, who is universally accepted as the master of the rhythm & blues tenor sax. Charlie will be the first one to tell you that King Curtis has always been his idol, and when I subsequently engaged Charlie to come to the Atlantic studios in New York and he found himself playing alongside the legendary King, Charlie told me that this was the true highlight of his career, and offered to play free of charge, if necessary. Which it wasn't, and Charlie knew it.

I think Charlie blows beautifully on this mixed bag of tunes; some of them current songs hits like *A Whiter Shade of Pale* and *Take Me Just as I Am,* and some of them new original instrumental songs like *Soulin'*. In all of them, he shows the quality of the great rhythm & blues player—invention, sensitivity, and drive.

Charlie, old "Ace" (as his studio buddies call him), may this be the first of a series of smash hit recordings for you and the wonderful Chess company!

—Jerry Wexler
Executive Vice President
Atlantic Records

SIDE 1		TIME	SIDE 2		TIME
TAKE ME (JUST AS I AM)	BMI	4:10	A WHITER SHADE OF PALE	ASCAP	2:39
SATISFACTION	BMI	2:16	GIRL, YOU'LL BE A WOMAN SOON	BMI	2:16
GROOVIN'	BMI	2:34	POPPIN'	BMI	2:20
TWO IN THE MORNING	BMI	2:36	THE SIDEWINDER	BMI	2:37
VELVET SOUL	BMI	2:43	WOOLEY BULLEY	BMI	2:17
NIGHT RUMBLE	BMI	2:03	SOULIN'	BMI	2:31

PERSONNEL: CHARLIE CHALMERS, ANDREW LOVE and AARON VERNELL, tenor saxophone; FLOYD NEWMAN, baritone saxophone; GENE (BOWLEGS) MILLER and WAYNE JACKSON, trumpet; JIMMY JOHNSON and ALBERT LOWE, JR., guitar; DAVID HOOD, bass; LINDON OLDHAM, piano; CARL BANKS, organ; ROGER HAWKINS, drums.

RECORDED: June, 1967, at Fame Recording Studios, Muscle Shoals, Ala. | **ALBUM SUPERVISION:** Max Cooperstein | **RECORDING ENGINEER:** Rick Hall

ARRANGEMENTS: Rick Hall & Staff | **COVER PHOTO:** Don S. Bronstein | **ALBUM DESIGN:** Jerry Griffith | **ALBUM PRODUCTION:** Rick Hall

CHESS RECORDS, 320 EAST 21st STREET, CHICAGO, ILLINOIS 60616

Pink Floyd

Meddle



Side One
One of These Days
A Pillow of Winds
Fearless
San Tropez
Seamus
Side Two
Echoes



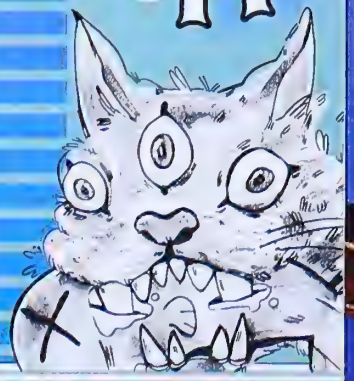
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FAKE FEVER
SURROGATE



フェイクフィーバー

- CHROMEFALL
- DIRTY PLASTIC
- NEVERIE
- SHOWFIELDS
- CITY BLUSH
- PEACH BLOW
- NEON SPREE
- SOLID GOLD
- TERRACE
- DORIAN



KATS KILL RECORDS | KKR 001
てはごきげんよう

FAKE FEVER
SURROGATE

A
PEACH GLOW
NEON SPREE
SOLID GOLD
TERRACE
DORIAN

B
CHROMEFALL
DIRTY PLASTIC
REVERIE
SNOWFIELDS
CITY BLUSH

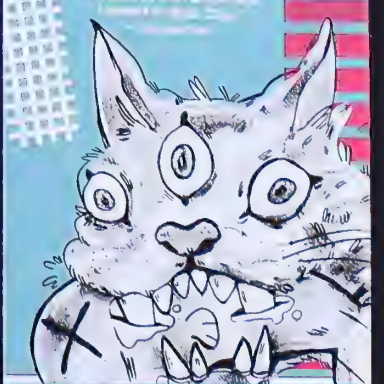


Kats Kill Records
KKR-001
Fake Fever
Surrogate
2020

All Songs © Fake Fever 2020

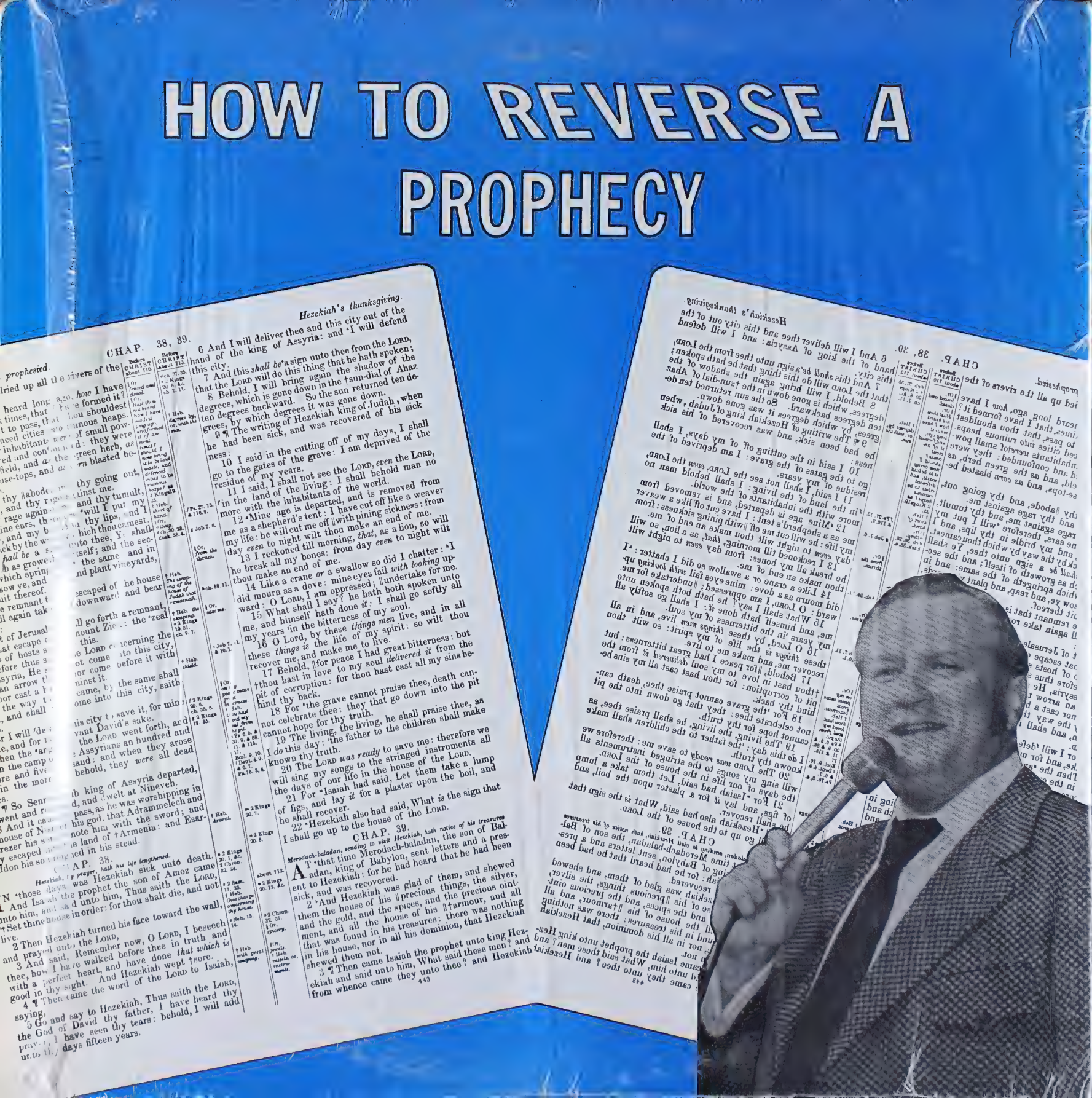
Written/Produced/Mixed by Fake Fever/Andrew Barnes
LP Mastering by Alex Galetus (FIBRE)
Guitar on "Neon Spree" by Thomas Kenney
Additional Bass & Samples on "Chromefall" by Winterquilt
Additional Synths on "Reverie" "Snowfields" & "City Blush" by Matt Varner
Additional Synths on "Snowfields" by Eventual Infinity
Trumpet on "City Blush" by Clay White
Additional Mixing on "Chromefall" & "Reverie" by Bandi Tomaschek
Artwork by Switzon S. Wigfall, III
Back Cover Photo by Paul King
Layout by Tim Skirven/Pad Chennington
℗ Originally released on cassette via Business Casual, 4/24/20

FAKE FEVER
SURROGATE
フェイクフィーバー
サロゲート
CHROMEFALL • DIRTY PLASTIC • REVERIE • SNOWFIELDS • CITY BLUSH
PEACH GLOW • NEON SPREE • SOLID GOLD • TERRACE • DORIAN
乾杯
KKR 001



KATS KILL RECORDS | KKR 001
てはごきげんよう

HOW TO REVERSE A PROPHECY



An amazing secret –

HOW TO REVERSE A PROPHECY

Isaiah, a great prophet of God came to King Hezekiah and said to him, "Thus saith the Lord, set thine house in order for you shall die and not live."

Then he turned and walked out.

God still has prophets today. They still bring messages to people from God. Sometimes those messages are messages of encouragement and promises of blessing. Sometimes they are exhortations. Sometimes they confirm God's callings. Sometimes they are warnings.

What would you do if a prophet told you that you are going to die? Do you have to accept death?

If you don't like the prophecy, don't get mad at the prophet! Of course, there are false prophets in the world today. We are told to use judgement about prophets. But Isaiah was a true prophet of God!

You need not even judge the prophet. He may be a true prophet of God. You still don't have to take it!

You can reverse a prophecy!

You can turn it around!

Side 2: THIS IS WAR!

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NEW BIGGER

BRIAN

BRIGGS

0¢ BRIAN DAMAGE



SIDE ONE LOOKIN' OUT NERVOUS BREAKDOWN SEE YOU ON THE OTHER SIDE AEO (PART I) AEO (PART II)
SIDE TWO PSYCLONE GOIN' OUT OF MY HEAD SPY VS. SPY LET ME HEAR ME TALKIN' LIFER

PRODUCED BY JOHN HOLBROOK AND IAN KIMMET FOR BRIGGS & CO. PRODUCTIONS 11110111100 A.D. PRODUCTION ASSISTANT (KINDA SPESH): GEORGE CARNELL. ENGINEERED BY JOHN HOLBROOK. ASSISTED BY MARK McKENNA, SHEP SIEGEL, JONATHAN HEINS AND DAVID BALDWIN. MASTERED AT MASTERDISK, NEW YORK. SPECIAL THANKS TO BOB LUDWIG. OLYMPIAN CONTRIBUTIONS: RANDY V.W. ALL VOCALS AND INSTRUMENTS BY BRIAN BRIGGS, EXCEPT GUITARE FLANGÉ: SHANE FONTAYNE; EXTRA VOCALS: RANDY VANWARMER, PATTY CAKES; GIRL'S VOICE: SUZY RONSON; KRUCIAL ORGAN: JOHNNY AVERAGE; ELECTRODRUMS: LOUIS ROLAND; SAXES: RALPH CARNEY; OVER-DRUMS: WILLY WILCOX. LINER PHOTOGRAPHY: SHEP SIEGEL. CUSTOM "BRIGGS" ELECTRONICS BY SHEP SIEGEL. THANX TO ALL OF THE ABOVE, PLUS VINNIE FUSCO, PETER SHUKAT, GRIFF McREE, THE FALCONS, CYNDI AND ROB, BIFF, CASTO, ROGER P., TODD R., JOHN DALZELL, IAN ROSS HAMPTON, WOODY WILSON, STEPHEN PATRIE, FROG, GRAHAM, AND ESPECIALLY WILF FOURBY II FOR BEING A CHUMMY BERK (AND THE NAME).

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АРТЁМОВ
МЕЛОДИЯ
DIGITAL
Elde's
Elde's
REQUIEM

АКУЛОВ

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

СТЕРЕО А10 00547 006
(2 пластинки)

REQUIEM

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Композитор посвятил произведение «Мученикам многострадальной России» и, соразмерно масштабу трагедии, создал гигантскую звуковую эпопею, величественный монумент с тщательной выписанностью всех деталей, тонкой проработанностью каждого штриха и вместе с тем — необъятный. Как грандиозное живописное полотно, это произведение можно долго «рассматривать» вблизи, вникая и поражаясь смысловым значениям каждой звуковой подробности. Но можно отойти на расстояние — и тогда оно потрясает величественностью, мощью общей драматургии, динамикой эмоционального развития, могучей властностью художественного впечатления.

Реквием... Это отнюдь не метафора в данном случае, но та единственная в истории музыкальной культуры форма с безграничным по объему исторической «памяти» сюжетом, вобравшим в себя все коллизии земных катастроф, страданий — надежды, отчаяния, очищения, смирения, прощения и приобретшим значение всечеловеческих обобщений. Реквием — это исповедь перед человечеством. Обращение композитора к Реквиему было для него символом сопричастия русской трагедии трагедиям мировой истории, приобщения к вечным духовным ценностям, окончательное постижение которых происходит только на пороге жизни и смерти.

Вместе с тем композитор толкует традиционный текст Реквиема иначе — проецирует его на события отечественной истории, воспринимает как свидетель, очевидец. Канонический текст становится импульсом, источником возникающих в творческом сознании композитора ассоциативных картин, образов. Меняется привычная трактовка многих частей, например, Kyrie eleison, Dies irae, Tuba mirum, Benedictus. Текст наполняется новым, нами пережитым смыслом, «сюжет» обретает особую эмоциональную силу. Так рождается сложная, многослойная концепция сочинения, все музыкальные образы которого подчинены авторской, индивидуальной «программе» и одновременно соотнесены с вечным уставом траурного ритуала.

Реквием начинается с вопроса — короткого и страстного. Что будет ответом на него? Лучезарный свет Sanctus или прощальная песнь очищения последнего Requiem aeternam! Но до этого композитор проведет нас по сложной дороге сопереживания трагедии с безднами отчаяния и взлетами надежд, безграничной скорбью, простирающейся от смятенных стенаний до отрешенной мольбы, от остро личной боли до всечеловеческого траура.

Тоскливое, непонятное, смутное недоумение (Requiem aeternam). Совсем не «вечный покой», но тревога, необъяснимая и навязчивая. Вязко движется масса оркестровых голосов, без особых индивидуальных, личностных выдвижений. Правда, голос солирующей скрипки вопрошает, но у кого и о чем! Вопрошает в своей душе или в затянутом пеленой тоски мире!

Состояние тревожности обостряется (Kyrie eleison). Смятение нарастает как постепенно натягивающаяся струна, резонирующая все выше и выше. А на его фоне — навязчивые, неотступно преследующие остинатные повторения, исчезающие и вновь вспыхивающие. Так в подсознании смятенной души переплетаются странно и жутко знаки, символы, сюжеты, лица... Неотвязно звучат колокола, далекие и никуда не зовущие... Картина стирается, всплывает новый кадр (Dies irae), и трагедия начинает обретать реальность, материализуется в облике наступательного, солидаризированного зла. Хорошо прослушивается скандированная поступь деформированного маршевого движения, массовой декламации. Единение в зле, массовое безумие. Зло внеличное, но притом отнюдь не инородное (как, например, в Седьмой симфонии Шостаковича). Зло в нас самих, бессмысленное и сокрушающее, приводящее после содеянного в изумление, оцепененное потрясение. И вот тот же «день гнева» (Dies irae) оборачивается совершенно иной ипостасью — леденит сердце орган, тихо стенают сольные голоса и вопрошает, безответно вопрошает скорбная скрипка. Мы ли это были! Такой трактовки Dies irae история музыки не знала.

За оцепенением — открытый, громкий взрыв отчаяния (Tuba mirum) — массового отчаяния, возрастающего, доходящего до исступления и безнадежно затихающего в гулкой пустоте, в беспредельности ледяного пространства. Из него едва заметно (Recordare), словно постепенно проявляясь, обретая контуры, плоть, силу, начинают звучать голоса мольбы, горестные лирические излияния. Отдельные голоса — затерянные и безнадежные. А зло рядом, оно сильно и упорно (Confutatis). Вновь жуткие остинато, безумная скандированная декламация Dies irae. И как зов из горящей бездны, из огненной пучины — едва различимые людские стенания, поглощенные вихревой массой все сметающего на своем пути зла. В драматургии сочинения наступает перелом. Lacrimosa открывает новую страницу. Тихую, щемящую сердце скорбь изливает мелодия скрипки. Далекие колокола возвещают о грядущем покое. Заупокойная молитва (Domine Jesu Christe) звучит как великий символ этого покоя в вечно суетном, никогда не успокаивающемся мире. Торжественная отрешенность ритуала, траура, за стенами которого мечется и продолжает безумствовать мир.

Из «объективной» формы выражения скорбь переводится в остро личностный план. Hostias et preces — часть, в которой стонет каждый голос. Общечеловеческая трагедия преломляется сквозь призму индивидуальной души. И, наконец, — первый выход. Sanctus уводит в мир «несказанного света». Уводит постепенно, звучание просветляется на глазах. Стонущие интонации Recordare, Lacrimosa, Hostias, вложенные в просветленные тембры детских голосов, освобождаются от груза страстей, обретают доверчивость и робкую наивность, незаметно растворяются в излучающей сияние игре чистых звуковых красок.

Один круг пройден. С Benedictus начинается второй. Начинается переходом от ирреального, иллюзорного света к тихому, смиренному, но отчаянию, с мольбой, надеждой. Звучание становится все более и более светлым, обретает трогательную красоту интонации (Agnus Dei). Последний раз вторгается зло (Libera me) — кульминация, вобравшая в себя смятенность Kyrie eleison, отчаяние Tuba mirum, страстный ужас Confutatis и превзошедшая их. Грядущая трагедия «второго пришествия». И вот вершина — Requiem aeternam — вечная, редчайшей красоты песнь очищения. In Paradisum — эпилог. Вне героя, вне личностного сознания; ирреальная картина освобожденного от всех человеческих страстей высокого инобытия. «Абсолютная истина» добра и света.

Такой видится нам самая общая, внутренняя канва философско-эмоционального «сюжета» сочинения. Объем ассоциаций, таящихся в глубине этой музыки, безграничен, как безгранична историческая проекция «темы» произведения, как беспределен в земных критериях времени «сюжет» Реквиема. Каждый может услышать его по-своему.

Кроме того, сама музыка ориентирует на такую многослойность восприятия, богатая разветвленной системой семантических знаков, символов. Символ — русская заупокойная молитва, звучащая в Domine Jesu, та «конкретная» деталь, указующая на время и место событий. Символика исходит от колокольного звона, почти в каждой части взывающего к исторической памяти слушателя, но наполненного всякий раз новым, особым художественным смыслом — то это полуреальный отзвук, то набат, то погребальный звон, то воспоминание... Символом личностного голоса выступает скрипка соло — того голоса, который безответно вопрошает в первой части, скорбит в Lacrimosa, рвется с мольбой в Benedictus, вторит в диалоге небесной песне прощения в Requiem aeternam. Полны семантических смыслов интонации малой секунды, пронизывающие все сочинение, каждую его часть. Мы чувствуем преемственность Реквиема Вячеслава Артёмова с лучшими произведениями этого жанра в мировой музыке, глубокую, корневую связь с музыкой Баха. Иллюзия безграничного звукового пространства, космического масштаба «действия» имеет зону ассоциативных аналогий — с космосом Скрябина. Лучезарный свет Sanctus отсылает память слушателя к страницам «Сказания о граде Китеже» Римского-Корсакова. А сама концепция сочинения — искупления, тихого прощения, возвышения духа перед лицом вечности — это ли не исцеляющая концепция всего великого русского искусства!

И вместе с тем глубоко современен динамичный контакт разных музыкально-семантических пластов, интонационно-гармонических средств, апеллирующих к музыкальному опыту слушателя и объединенных точным драматургическим замыслом.

И еще об одном необходимо сказать — о чистоте художественного языка сочинения, красоте, как исходной этической предпосылке всех средств, всех приемов выражения. Потому так исключительно сильно воздействие музыки. Она красива всегда. Никаких экстремальных средств воздействия на слушателя, никакого давления, никаких превышений. Классическая концепция искусства! Потрясает слушателя глубина постижения смысла, точность найденных художественных средств, подлинность смен психологических состояний, вечно живая искренность интонации.

В каком ряду художественных шедевров встанет это сочинение! В ряду Реквиемов — Моцарта, Верди, Берлиоза, Брамса, Дворжака! В ряду ли исторических эпопей Мусоргского, Римского-Корсакова! Или в ряду симфонических драм Шостаковича! Определит это, видимо, будущее. Но ты, слушатель, не пройди мимо. Может быть, ты услышишь в этом сочинении свой голос, свою судьбу! Ведь перед тобой — звуковой памятник трагедии русского народа.

Ю. ЕВДОКИМОВА,
доктор искусствоведения, профессор

ARTYOMOV • REQUIEM

The opus is not exciting — it is shocking, tormenting, releasing one from a world of common human emotions, makes one to shudder; tortures and inspires, purifies one's heart. It lasts in one's memory — makes one to keep thinking of music, of oneself, of one's place in the life, of moral criteria.

The composer has dedicated this work to "Martyrs of the Long-Suffering Russia" and, on a scale commensurate to the immensity of the tragedy, has created a gigantic sound epic, a majestic monument with meticulously elaborated details, fine treatment of each feature and all the same immense. A grandiose painting, it provides a subject for a long close "contemplation", going into and taken by semantic meaning of each phonotic particle. But one can contemplate it from a distance as well — and then it amazes one with its majesty, the might of its general dramatization, dynamics of its emotional development, with the powerful authority of its artistic impression.

The requiem... It is by no means a metaphor here, but that unique in the history of musical culture form, which contains an unlimited volume of historic "memory", having absorbed all collisions of global catastrophes, sufferings — hope, despair, conscience clearing, humbleness, forgiveness, and having acquired an importance of universally human generalizations. Requiem is a confession to Mankind. Composer's choice of the Requiem was symbolic to him for the complicity of the Russian tragedy with tragedies of the world history, for its joining with eternal spiritual values, the eventual cognition of which takes place only on the borderline between life and death.

With all this the composer interprets traditional text of the requiem in different way, projecting it at the events of national history, comprehending it as an onlooker, an eye-witness. Canonical text becomes an impulse, a source of pictures, images, appearing in the creative mind of composer. A common interpretation of many parts, such as "Kyrie eleison", "Dies irae," "Tuba mirum", "Benedictus" has been abandoned here. The text is filled with new meaning of our own experience, the "subject" acquires a special emotional power. Thus a complex, multiple conception of the work is born, where all musical images are subject to individual program of the author and simultaneously correlated with the eternal charter of prescription of the mourning ritual.

Requiem starts with a question — brief and passionate one. What will be an answer to it! Radiant light of the "Sanctus" or the farewell song of purification from the last "Requiem aeternam"! But before that the composer will have us lead along a thorny road of co-suffering to the tragedy, with abysses of despair and flights of hope, of infinite sorrow, sweeping through all the range of human grief — from a strictly personal pain to universal mourning.

Sad, unidentified, vague bewilderment ("Requiem aeternam"): Not at all an "eternal peace", but an anxiety, indefinite and possessing one. Thick and slow in its movements is the mass of orchestra voices, stripped of any special individuality, personal emotions. True, the violin voice solo is interrogating — but whom and on what! Does it interrogate its own soul or the world overcast with the thin veil of grief!

The state of anxiety is getting more acute ("Kyrie eleison"). An anxiety, which is getting more and more tense, as a tightly drawn string, resounding every time to a higher and higher register. And on its background — haunting, fixed "obstinate" repetitions, disappearing and coming again in flash. In this way a strange and scaring play of signs, symbols, subjects and faces goes in the subconscience of the confused soul... The chime is haunting — remote and calling nowhere.... The picture is fading, a new sequence comes onto the surface ("Dies irae"), starts acquiring reality, physical image of an aggressive, consolidating evil. One hears distinctly the scaned pace of the deformed marching movement, a mass recital. A union over the evil, a mass insanity. An evil outside of the person, but by no means alien to him (as for example, in the Seventh Symphony by Shostakovich). The evil sits in ourselves, senseless and destructive, astounding and petrifyingly shocking of the committed. And here the same "day of fury" ("Dies irae") turns to be quite a different image — the organ is freezing one's heart, solo voices are low in their moaning and the sorrowful violin keeps interrogating, interrogating without getting an answer. Were those we! History of music has not had such an interpretation of the "Dies irae" before.

An open, loud cry of despair ("Tuba mirum") — a mass despair, sounding every time more intense, follows this freezing, comes into frenzy and fades without hope in a hollow emptiness, in the boundlessness of the icy space. From there, hardly perceptable ("Recordare"), as if gradually coming in the resolution, acquiring countors, flesh, power, pleading voices, sorrowful and lyrical began to sound. They are scattered voices, lost and hopeless. But the evil is here, strong and persistent ("Confutatis"). And again horrible "ostinatos",, in insane scanned deslametion of the "Dies irae". As a call from an abyss in flame — hardly distinguishable human sufferings come, absorbed by the vortical mass of Evil wiping off everything on its way. Here comes a turn in the drama composition of the work. "Lacrimosa" opens a new page. The melody of violin pours out a subdued, heart-breaking grief. Far distant chime announces the coming eternal peace. Requiem ("Domine Jesu Christie") sounds as a great symbol of this peace in the always vain, never peaceful world. A solemn aloofness of the ritual, of the mourning, behind which walls the world is rushing about, keeps going on in its insanity.

From an "objective" form of expression the grief is translated into strongly personal plan. "Hostias et preces" — is the part, where every voice is a moan. The universal tragedy is reflected by the light of individual soul. And, finally, the first exit. "Sanctus" leads to the world of "unspeakable light". It leads there slowly, the sound getting every time lighter. Moaning intonations of "Recordare", "Lacrimosa", "Hostias", put into brightened up timber of children's voices, are relieved from the burden of passions, acquiring confidence and a timid naivity, quietly disappearing in the radiant play of distinct sound hues.

One circle done. With the "Benedictus" the second starts. It starts with a transition from an illusory, irreal light towards the quiet, humble, but still a despair, with a plea, a hope. The sound gets every time more and more finer, acquiring a touching beauty of intonation ("Agnus Dei"). The evil intrudes for the last time ("Libera me") — the culmination, involving confusion of "Kyrie eleison", despair of "Tuba mirum", an impassionate horror of "Confutatis" and, excelling all of them, the Coming tragedy of the "Doomsday". And here is the acme — the "Requiem aeternam", a perennial exceptionally beautiful song of purification. The epilogue — "In Paradisum". Outside of the hero, outside of the personal conscience; irreal picture of the supreme other being, liberated of all human passions. An "absolute truth" of the Good and of the Light.

This is how we see the most general, inner canvass of the philosophical and emotional "subject" of the composition. The volume of associations hidden in the deep of this piece is unlimited in historic projection of the theme, as unilimited is the "subject of the Requiem in earthy criteria. Everyone can hear it in ones own way.

Besides, the music itself suggests this multiple perception, being abundent of ramified system of semantic signs, symbols. The symbol here is the Russian requiem, sounding in the "Domine Jesu," that "concrete" detail which is interrogating without reply in the first part, grieving in the "Lacrimosa", dying with plea in the "Benedictus", echoing in the dialogue with the heavenly farewell song in the "Requiem aeternam". Intonations of minor second are full of semantic meanings and permeated the whole opus, each of its parts. We perceive the continuity of the Vyacheslav Artyomov's "Requiem" with the best works of this genre in the world music, a deep, basic connection with the Bach music. An illusion of a boundless soundspace, of the cosmic scale of "action" has a zone of associative analogies — with Scriabin's cosmos. The radiant light of the "Sanctus" addresses the Listener's memory to pages of "The Tale of the Invisible City of Kitezh" by Rimsky-Korsakov. And the very conception of the composition — the redemption, quiet forgiveness, the rise of the spirit in the face of the eternity — is not it here the healing conception of the whole great Russian art!

At the same time the dynamic contact of various musical and semantical layers, intonation and harmony devices, appealing to musical experience of the Listener and encompassed by a clear dramatic conception — is of profoundly contemporary character.

One more thing should be mentioned here — the integrity of the artistic language of the composition, the beauty as original ethical provision of all means, all devices of expression. Hence is so exceptionally strong an impact of the musical piece. It is beautiful in all its length. No extreme devices are used to affect the audience, no pressure, no excessions! Strictly classical conception of the art! The Listener is moved by the deep cognition of the meaning, by the accuracy of the employed artistic means, by the veracity of the transitions of psychological states, by the everlasting sincerety of intonation.

To which row of artistic masterpieces will this work belong! Will it be fitting to stay among Requiems of Mozart, Verdi, Berlioz, Brahms, Dvořak! Or with historic epics of Mussorgsky, Rimsky-Korsakov! Or rather with symphonic dramas of Shostakovich! The future will, probably, provide the answer. But you, the Listener, do not miss it. May be you will hear your own voice there, your own destiny in this work! As you encounter here a sounding monument to the tragedy of Russian people.

Yu. YEVDOKIMOVA,
Doctor in History of Arts, Professor.

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BILLY JACK'S THEME
FORGIVE ME
ALONE (NEVER TO LOVE AGAIN)
THE BORN LOSER'S THEME
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BORN LOSERS

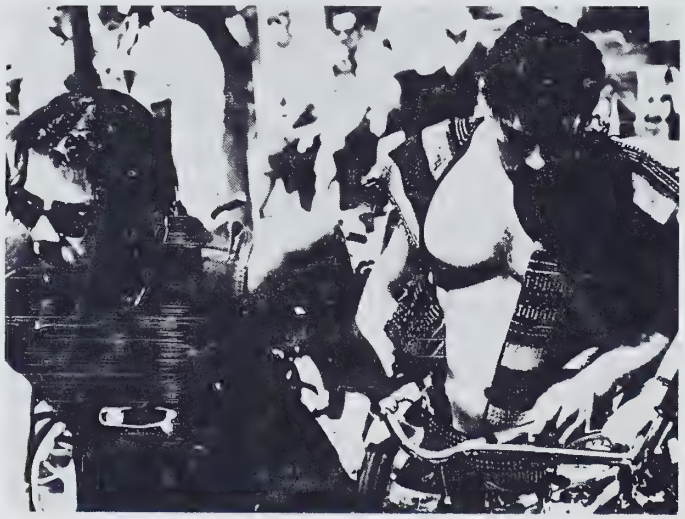
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Billy Jack's Theme — The Sidewalk Sounds
The Loser's Bar — Sidewalk Sounds
Forgive Me — Terry Stafford
Gangreen's Fight — Sidewalk Sounds
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Billy Jack's Theme — Summer Saxaphones
Born Loser's Stripper — Sidewalk Sounds
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Album Produced by Mike Curb for Sidewalk Productions
Associate Producer: Al Simms







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CARTA DEL AMIGO • UNA NOCHE ME EMBRIAGUE • LA YERBITA



AUGUSTINE RAMIREZ

MI BARQUITA DE MADERA — EL ZARAPE — ZLP 1031

PRODUCED BY JOHNNY GONZALES

De la mas grande y exituosa Barca de loque ha sido el mayor producto de la popularidad AUGUSTINE RAMIREZ, consede a su mundo de admiradores este fervoroso estreno "MI BARQUITA DE MADERA" para los discos EL ZARAPE.

En Este album Augustine desembarca animosamente doce nuevos exitos que dedica afectuosamente a todos uds.

Podremos decir que en el mes de Mayo, del 1941 nacio una estrella, que atravez de los años, ha brillado con el mas alumbrande exito.

En el año, 1967 discos EL ZERAPE, hizo exclusivo a este gran ejemplar popular, abriendole las puertas a un afamado vocalista de la musica popular mexicana.

Augustine Ramirez, inicio su carrera a la edad de 18 años, durante los cuales fue companero de varios grupos orquestales, que aun todavia reconoce como grandes amigos, compartiendo el mismo arte.

Muchos han sido los lugares en los caules Augustine Ramirez, se ha presentado, logrando paralizar admirablemente la atencion de su publico, que dejan de bailar, solo para escucharle sus canciones y creemos que de esta misma manera lograra recuardarle su gusto en este nuevo album.

Al acumular sus multiples peticiones para nuevos estrenos, discos EL ZARAPE consede otro estupendo album de Augustine Ramirez, estrenando entre sus ritmicas melodias la cumbia "NETO EL MUÑECO" UNA NOCHE ME EMBRIAGUE, PAJARILLO DE LA SIERRA, ANDALE, SUEÑA Y QUIEREME y muchas mas aqui incluidas . . . en su barquita, seguramente surtiran completamente su discoteca personal.

Augustine Ramirez, ha logrado romper, hasta las mas fuertas barreras musicales en toda la historia de nuestros tiempos, que como guitarrista y vocalista ha llevado su talento a lograrle la admiracion de miles de publicos en todos los seis estados donde se presenta annualmente.

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A CIRCLE FILLED WITH LOVE

The Sons of Champlin



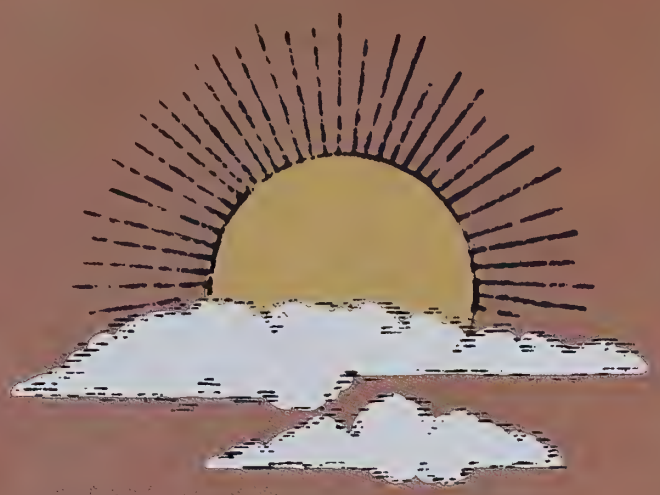
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Side 1

Hold On
Here Is Where Your Love Belongs
Follow Your Heart
Knickanick
Imagination's Sake
Still In Love With You

Side 2

Circle Filled With Love
To The Sea
You
For A While
Slippery When It's Wet
Helping Hand



Produced By Keith Olsen

Engineered By Keith Olsen And David Devore

Recorded And Mixed At Sound City, Van Nuys, Calif. Mastered At Capitol Records, Hollywood

Concept and Design: Ron Wong Art Direction: David Larkham Handwriting: Janis Larkham

Strings Arranged And Conducted By David Foster

The Sons Of Champlin Are: Bill Champlin: Lead Vocals, Keyboards, Guitar Terry Haggerty: Guitars

Geoffrey Palmer: Baritone Saxophone, Keyboards, Vibraphones Jim Preston: Drums, Vocals, Percussion

Steve Frediani: Alto Saxophone, Flute, Tenor Saxophone David Schallock: Bass Guitar

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Bill Champlin: Lead Vocals, Keyboards, Guitar

Terry Haggerty: Guitars

Geoffrey Palmer: Baritone Saxophone, Keyboards: Vibes

Jim Preston: Drums, Vocals, Percussion

Steve Frediani: Alto Saxophone, Flute, Tenor Saxophone

David Schallock: Bass Guitar

Strings Arranged And Conducted By David Foster*

Gail Levant: Harp

Mike Fugate: Brass and Horn Arrangments

Laura Allan: Background Vocals To The Sea - Helping Hand - Slippery When It's Wet - Hold On

Rob Mortoza: Bass Guitar - Slippery When It's Wet - Follow your Heart

Allen Estes: Percussion

*David Foster: Piano on "Helping Hand." *Courstesy Of Dark Horse Records

Side 1

"Hold On"

Music By: Bill Champlin
Words By: Laura Allan

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Hold on the brakes are gone
There ain't no stoppin' this train we're on.
It's a love song that's pullin' strong
There's no resistance when you hear the song of love,
Only love can make me feel this way
And I mean your lovin' everyday
and I wanna say

There's nothin' we can do
But see it through,
There ain't no stoppin' this love for you
And there's no way to say
Just where this lovin's gonna take us to
today.

The love can make me feel this way
Yes I need your lovin' day to day
And I wanna stay
Right by your side

We're goin' for the ride
It's too late to say hide.
Goin' for the ride
Ride, Ride, Ride.

"Here Is Where Your Love Belongs"

Music By: Bill Champlin
Words By: Bill Champlin

[illegible]

when the mornin' comes
and myself just missin' you
and myself just wishin' you
were layin' by my side.

As my story goes on
I wonder if you're missing me
I'm wonderin' if you're wishing we
were layin' side by side.

Let me know if you
Feel the way I do
I'll get the message loud and clear

Let yourself come home,
Forget the others, bring it

Here is where your love belongs
Here is where your love belongs
Here is where your love belongs

When my evening comes
I'm wishing I will kissing you
I'm fishing for the words to
say to you to make it right.

Let me know if you
Feel the way I do
I'll get the message loud and clear.

Let yourself come home
Forget the others, bring it.

Here is where your love belongs
Here is where your love belongs
Here is where your love belongs

"Follow Your Heart"

Words
Music By: Terry Haggerty

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Follow Your Heart 'cause you know
It's your light my brother,
Knowing your heart helps us all
'cause there's more light to give,
Seein' one finding the door to his
Deep inner yearnings

Faith is finding honest ways to give

Follow Your Heart 'cause you know
there's a song worth singin'
Bein' in tune with your heart
In tune with your love,
Singin' a song that touches the heart's
all about you

Faith is finding honest ways to live

Don't pass the chance to accept
what's before you,
Faith will keep your answers true and clear,
Don't be afraid of the thoughts that conform you
You've probably richer than you think.

Listen to your heart
Listen to your heart
Listen to your heart
Listen to your heart
Listen to your heart

And feel the love that you can call on everyday.

Follow Your Heart.

"Imagination's Sake"

Music
Words By: Rob Mottola

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your mind doesn't work like mine,
The differences make life so fine,
Worries we must try to shake
Forget what might be at stake.

Oh let's just get together
for Imaginations' sake.

I just love to see you smile
Help's to make my life worthwhile,
Can't afford to be afraid,
Chalk off the mistakes we've made.

Oh let's just get together
For Imaginations Sake
Oh let's just get together
for Imaginations sake.

In my dreams you're all I see
In my dreams
In my dreams you wake me up
And we'll both dream together.

Oh Let's just get together
For Imaginations sake.

your mind doesn't work like mine,
The differences make life so fine.
Worries we must try to shake
Forget what might be at stake

Oh let's just get together
For Imaginations sake.

Side 2

"Circle Filled With Love"

Music By: Bill Champlin
Words By: Bill Champlin and Pat Craig

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Don't wonder where you can hide
When you're alone for the day.
Now you can feel something that's really real
In a circle filled with love.

Some people will turn you away
Refuse you a seat by the fire
But some see the light
That shines through the darkest night
is a circle filled with love.

When love has departed
We're left with memories
of how it used to be
That's when loneliness is started
But once you give
You'll want to live

In a circle filled with love.
Some people are left in the cold
Afraid to be young 'till they're old.
But if you choose to see
Your life can really be
And what you'll be dreamin' of is
A circle filled with love.

"To The Sea"

Words By: Bill Champlin
Music By: Bill Champlin

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If I could cancel all my worldly possessions
Recording sessions worked just bring me down
If the music became my profession
I'd be locked in a world without sound.

If I learned how to play for competition
My conditions would be that I won
But instead I learned to trust my intuition
So when I play, I can play for the fun

*Music's only as fine as the
silence it's compared to.
Sharing the two we can hear

We can hear from the moment
the sound goes astray
And the time slips away
to the sea
to the sea
to the sea

Lady music's only here for now to take me
Back to where we began from the start
And I know that she won't go, She won't forsake me
For she shows me the way to the Heart.

*—
We can hear from the moment
the sound goes astray
And the time slips away
to the sea
to the sea
to the sea

"You"

Music By: Bill Champlin
Words By: Bill Champlin

© 1975 Wil Music ASCAP

How can I overdo
What in my heart is true
Carrying on a thing for you

I fell in love with you
And like a bird I flew
Out of my tree to sing to
You.
Don't have to understand my ways
You
Will be deep inside 'till my dyin' day
Talkin' 'bout you
Hear me talkin' 'bout you baby.

My wish is only that
You know where love is at
When it's bein' pointed right at you.

I hope that you can see
Just what you do to me
I've fallen helplessly for
You
Are my reason to survive,
You
Are three seasons of my life.

Hear me talkin' to you
I'm in love with you

And for now it may astound you
My whole world revolves around you
And baby I'm so glad I found you
I'm gonna build my world around you

Talkin' 'bout you,
Hear me talkin' 'bout you baby.

I'm walkin', walkin', walkin' to you baby
Hear me talkin', talkin', talkin' to you love.

"For A While"

Music By: Bill Champlin
Words By: Bill Champlin

© 1976 ASCAP

Some make the best of it
Tryin' to be in love according to the plan.,
But some just say yes to it
And give up the gold just to
hold somebody's hand.

Come spend sometime with me
Maybe we can help each other understand,
We can strum in another key
But are we gonna give this lovin'
half a chance.

With a song of love
We run from yesterday
Just to rise above the woes
and fly away.

For awhile we can stand naked in the rain
We can smile again,
For awhile we can look through the windowpane
We can smile again.

Your lovin's like a dream to me
Comin' in and out of you.,
But it's all to real
But your love is no fantasy
The only thing that's true is
How you make me feel - So Real.

With a song of love
We run from yesterday
Just to rise above the world
and fly away.

For awhile we can stand naked in the rain
We can smile again,
For awhile we can look through the windowpane
We can smile again.

If only for a little while
We can be together
Yes we can.

"Helping Hand"

Music By: Bill Champlin
Words By: Bill Champlin

© 1976 ASCAP

If you care enough to love where you can
And you share enough to see where I am
I can fall in love just like that
And it's all because you really need a
Helpin' hand with love
Is what we're hopin' for,
Helpin' hand with love
Will show you so much more,
Helpin' hand with love
Will open up the door.

If you know the love you feels gonna last
And you think this time it's real and not the past
Then we'll see just where this love is at
There will be no ending 'cause we'll find a
Helpin' hand with love
Is what we're hopin' for,
Helpin' hand with love
Will show us so much more,
Helpin' hand with love
Will open up the door

We'll find the key to open up the door
We're gonna see where it's comin' from.
We'll finally be what we've been searchin' for
To fall in love
To be in love
We can fall in love just like that
And it's all because we really need a
Helpin' hand with love

Is what we're hopin' for
Helpin' hand with love
Will show us so much more
Helpin' hand with love
Will open up the door.
It's what we need each other for.

K28G-7171/¥2,800
STEREO
〈テープ番号 K28H 4187〉

ゴジラ伝説 II

VOYAGE TO DREAM QUEST

前作を凌ぐ出来栄えでよみがえる伊福部音楽の真髄！

多彩なゲスト・プレイヤーの参加を得てついに完成した井上 誠〈シンセサイザー〉の《ゴジラ伝説》セカンド・アルバム！

〔作詩・解説＝太田螢一〕

空の大怪獣ラドン
地球防衛軍
大怪獣バラン
宇宙大戦争 海底軍艦
宇宙大怪獣ドゴラ
フランケンシュタイン
対地底怪獣
サンダ対ガイラ
キングコングの逆襲
緯度0大作戦
わんぱく王子の大蛇退治

発売元
キングレコード株式会社

イラスト 開田裕治
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RODAN. THE MYSTERIAN. VARAN THE UNBELIEVABLE. B
OUTER SPACE. ATRAGON. DOGORA THE SPACE MONSTER.
STEIN CONQUERS THE WORLD. THE WAR OF THE GARGANTUA
KONG ESCAPES. LATITUDE ZERO. WAMPAKUŌJI NO OROCH

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ア博士の鳴りやまぬ鼓動 ・ハンター ・ミサイル線上マ チ ・彼の巨人 ・神聖ムウ帝国亡国歌 ・轟天建武隊出撃せり! ・天空の大科学
ラファイアー・ゼロ ・異形の荒神 ・大地の鎮魂歌 ・ボヤージ・トゥ・ドリーム・クエスト

Synthesizer : 井上 誠 *Drums & Percussion* : 友田真吾/高木利夫**/泉水敏郎 *Bass* : 坂出雅海/渡辺 等/沖山優司**
Piano : 上野耕路* *Guitar* : 立花ハジメ*/海琳正道 *Sax* : ジミー中山/矢口博康 *Chorus* : 巻上公一/戸川 純*/他

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¥2,800

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・・・・・・キリトリ線・・・・・・

応募券

SF特撮フェアー

♣レコード・プレゼント♣

K28G-7171

フェアー

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●K20G-7169～70(2枚組) ¥4,000

SF特撮映画音楽全集
第11集
～大映特撮の世界①～
大怪獣ガメラ/大怪獣決闘ガメラ対バルゴン/大怪獣空中戦ガメラ対ギャオス/ガメラ対宇宙怪獣バイラス
●K22G-7147 ¥2,200

SF特撮映画音楽全集
第12集
～大映特撮の世界②～
大魔神/大魔神怒る/大魔神逆襲/鉄神
●K22G 7148 ¥2,200

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●K18G-7158～9(2枚組) ¥3,600

SF特撮映画音楽全集
第13集
～特撮スペクタクルの世界Ⅰ～
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●K22G 7149 ¥2,200

SF特撮映画音楽全集
第14集
～特撮スペクタクルの世界Ⅱ～
大巨獣ガッパ/宇宙大怪獣ギララ/吸血鬼ゴケミドロ/昆虫大戦争 怪獣大奮戦ダイゴロウ対ゴリアス/日本海大海戦 青島要塞爆撃命令/連合艦隊司令長官山本五十六/ゼロファイター大空戦/太平洋奇跡の作戦キスカ/太平洋の翼
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収録予定曲:海底軍艦 地球防衛軍/宇宙大戦争/空の大怪獣ラドン/他
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Original Motion Picture Soundtrack

"GATOR"

Music by CHARLES BERNSTEIN

"Ballad Of Gator McKlusky"
composed and performed by JERRY REED

"For A Little While"
composed and performed by BOBBY GOLDSBORO



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UA-LA646-G

BURT REYNOLDS IS

"GATOR"

Levy-Gardner-Laven presents

BURT REYNOLDS

in "GATOR" co-starring JACK WESTON · LAUREN HUTTON · JERRY REED as Bama McCall

Written by WILLIAM NORTON · Directed by BURT REYNOLDS

Produced by JULES V. LEVY and ARTHUR GARDNER

Music by CHARLES BERNSTEIN · TODD A-O 35 · Production Services by DEVON/Persky-Bright

Side One

BALLAD OF GATOR McKLUSKY
(composed and performed by JERRY REED)

FOR A LITTLE WHILE (BEACH LOVE)

FLIGHT IN THE NIGHT

HANNAH'S CLUB

LEAVING HOME
FOR A LITTLE WHILE (CHANGING LOVE)

COCKTAILS AT THE POOL

Side Two

LAYING THE TRAP

FOR A LITTLE WHILE
(composed and performed by BOBBY GOLDSBORO)

SWAMP CHASE

MOMENT OF TRUTH
GHETTO SHAKEDOWN

EROTICA

FOR A LITTLE WHILE (GOODBYE LOVE)

Jerry Reed appears through the courtesy of RCA Records

ALBUM PRODUCED BY LEROY HOLMES

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"WE BELIEVE IN MUSIC"

Elde's

by THE HARMONY SUN

Directed by
ANGEL TUCCIARONE



STEREO

EAR - 10224
LRS - ST - 5041

"WE BELIEVE IN MUSIC" by THE HARMONY SUN

Directed by ANGEL TUCCIARONE

youth ministry
CATHOLIC DIOCESE OF PITTSBURGH





THE HARMONY SUN. The Harmony Sun, sponsored by the Catholic Youth Ministry of the Diocese of Pittsburgh is comprised of fifty young adults and has been in existence since 1969. Originally formed to provide leadership in the musical undertakings of a Catholic folk liturgy, these volunteer young people have steadily spread their fame throughout the Pittsburgh vicinity.

The Harmony Sun regularly provides the musical participation for the Catholic Youth Ministry sponsored folk liturgy each Sunday evening at St. Mary of Mercy Church in downtown Pittsburgh. Although the liturgy is their primary purpose, they have also performed many concerts, including two annual appearances at the Three Rivers Arts Festival and several appearances on local television.

To provide their musical accompaniment, the group includes four guitarists, bass guitarist, pianist, flutist, and drummer in addition to the 45 vocal members.

Their repertoire encompasses the religious as well as the secular types of songs. With a wide variety of styles represented in their songs, the music could be considered as contemporary folk-rock.

As the members of The Harmony Sun come and go, recruitment is always an essential factor. Somehow, though, the spirit and enthusiasm seems to remain. The Harmony Sun has a unique talent for making people happy through their "gift of song." This in turn, creates a feeling of self-satisfaction to the individual group members. As one Harmony Sunner put it, "There's a beautiful spirit of song within us which seems to linger even when we're not singing."

THE DIRECTRESS. Angel Tucciarone loves music and she loves to communicate it to people whether it be on an altar through sacred songs, such as "O Lord" or on a concert stage singing "I Believe in Music".

In founding The Harmony Sun, Angel wanted to bring some "new life" into the folk-liturgy world and she did just that.

As directress of the group, she also takes on the duties of selecting appropriate material and arranging it so that the music adapts to the style of the group. In addition, she shows a great talent in the field of composition as can be seen in the two selections, "Watch Me Stand" and "O Lord". Likewise, other original pieces are used and incorporated into the songs of the weekly St. Mary's folk mass.

She is currently working toward a degree in music and is presently performing at a popular night spot of the city.

With an aire of professionalism around her, Angel has instilled this quality into The Harmony Sun. Her goal in life, if you haven't already guessed, is to become a top professional entertainer.

CYM. Catholic Youth Ministry is the youth department of the Diocese of Pittsburgh. Sponsoring The Harmony Sun program is but one of the ways by which CYM attempts to respond to the needs of young people, their hopes and dreams for today and tomorrow.

THE HARMONY SUN

MAREE COLLINS
KATHY COLWELL
JACK LEITH
LINDA AMOROSO
SHARON VOGT
KATHY DURKIN
GENE WIRTH
SHARON RIEDER
DAVE WAGNER
BETH ANN ONODI
CAROLINE PLAZEK
GARY McKEOWN

MARY MEYERS
SUE BLAIR
GEORGE BRECKA
JOE PLAZEK
SHARON MALINGOWSKI
BILLY JOE FERTIG
SHIRLEY PAINTER
DAVE JOHNSTON
BONNIE CHERRY
SUE ELSTER
JOHANNA WARD
MOLLY CONNELL

STELLA SUTTON
DON DELPRATO
PAUL AMOROSO
BARBARA LOGUE
PAUL DIULUS
MAUREEN LANG
ERIC HAFEN
KATHY STOCK
CHRISTOPHER KREBS
DIANNE BALDAUFF
KAREN ELLSWORTH
SHARON CHAMBERLIN

JULIE ELSTER
MARIE MUSICO
LINDA BENNETT
TONY CHIAPPETTA
BILL CONNERY
DEBBIE VALLOR
DONNA GRECO
BERNIE CONNERY
CINDY HORVATH
CHUCK MILLER

Bob Colwell: Lead Guitar
Michael Gallagher: Rhythm Guitar
Phil Rodgers: Rhythm Guitar

Paul Stohr: Bass
Mary Alice Bruder: Flute
Richard Chamberlin: Drums

Side 1

1. FOR WHAT IT'S WORTH ..... S. Stills
2. BY MY SIDE ..... J. Hamburger/P. Gordon
   soloists: Angel Tucciarone, Sharon Chamberlin
3. TEACH YOUR CHILDREN ..... G. Nash
   soloist: Michael Gallagher
4. IF WE ONLY HAVE LOVE ..... J. Brel
5. AMAZING GRACE ..... text: J. Newton, adp't & arr. J. Coates, Jr.
   soloist: Sharon Chamberlin
6. O LORD ..... Angel Tucciarone

Side 2

1. WAKE UP ..... D. Miller
2. RAIN ..... Donna Greco
   soloist: Donna Greco
3. I BELIEVE IN MUSIC ..... M. Davis
   soloist: Angel Tucciarone
4. BROTHER LOVE'S TRAVELLIN' SALVATION SHOW ..... N. Diamond
   soloist: Billy Joe Fertig
5. WATCH ME STAND ..... Angel Tucciarone
   soloist: Angel Tucciarone





HADD MONDJAM EL
KELL EGY HÚ BARÁT
SRÁCOK, ÓH SRÁCOK
NE HIDD EL
TANÁR ÚR KÉREM
EGYSZER...

NEM KELL VÉGRE OTTHON ÜLNI
MERT KELL ELFELEDNEM
CSODABOGÁR
AZ ÖREG VÁR
ÁRVA LETT A MESEVILÁG
MÉG MINDIG VÁRLAK

ZALATNAY SAROLTA – ÉNEK
DELI ISTVÁN – KONGA
FEKETE GÁBOR – DOB
FRENREISZ KÁROLY – BASSZUSGITÁR, AKUSZTIKUS GITÁR, FUVOLA, SZAXOFON
MORICZ MIHÁLY – GITÁR
PAPP GYULA – ORGONA, ZONGORA, FENDER-ZONGORA, CEMBALO
TOLCSVAY LÁSZLÓ – FENDER-ZONGORA, AKUSZTIKUS GITÁR
MIKROLIED (BÓDI MAGDI, HERCZKU ANNAMÁRIA, VÁRSZEGI ÉVA)

Zenei rendező: Hézser Zoltán
Hangmérnök: Radányi Endre
Fotó: Huschit János
Grafika: Kolma Imre
MHV felvétel. Made in Hungary
Ez a lemez mind monaurális, mind sztereo hangszedővel (pickup) lejátszható

SLPX 17466



SYRIUS

együttes

SZÉTTÖRT ÁLMOK

Syrius
Group
Broken Dreams

Ансамбль
Syrius
Разбитые сны

SLPX-17491
Pepita
Stereo—Mono



SYRIUS

együttes
SZÉTTÖRT ÁLMOK

Syrius
Group
Broken Dreams

Ансамбль
Syrius
Разбитые сны

A

1.
Hajnali ének
Song at Dawn
Рассветная песня
3'48

2.
Hol az az ember
Where is the Man
Где этот человек
3'49

3.
Mint április
Like April
Как апрель
3'05

4.
A láz
The Fever
Лихорадка
3'35

5.
Széttört álmok
Broken Dreams
Разбитые сны
4'26

B

1.
Kinyújtom kezem
I'm Stretching Out My Arms
Протягиваю руку
5'36

2.
Hová mehetnék?
Where Could I Go?
Куда хочу идти
3'12

3.
Igen, szép [illegible]
Yeah, that Was Nice
Да, было прекрасно
6'19

4.
[illegible]arcú idegen
The Stranger [illegible]ce Face
Незнакомка с красивы[illegible]ом

SYRIUS
Baronits Zsolt — Zsolt Baronits — Жолът Баронич — ts
Molnár Ákos — Ákos Molnár — Акош Мольнар — as, ss, voc
Sipos Endre — Endre Sipos — Эндре Шипош —tp, bg
Friedrich Károly — Károly Friedrich — Карой Фридрих — tb, bg, voc
Schöck Ottó — Ottó Schöck — Отто Шёкк — fender pi, org, voc
Veszelinov András — András Veszelinov — Андраш Веселинов — d, voc
Tátrai Tibor — Tibor Tátrai — Тибор Татраи — g
Turai Tamás — Tamás Turai — Тамаш Тураи — lead voc, percussion
és — and — и
Tomsits Rudolf — Rudolf Tomsits — Рудольф Томшич — tp
Gőőz László — László Gőőz — Ласло Гёз — tb
Siliga Miklós — Miklós Siliga — Миклош Шилига — bs
Dés László — László Dés — Ласло Деш — ts

vonószenekar, vezényel: Bolba Lajos
String Orchestra conducted by: Lajos Bolba
Струнный оркестр дир: Лайош Болба

Zenei rendező — Musical producer: Zoltán Hézser
Hangmérnök — Recording engineer: Ferenc Dobó
Fotó és grafika — Photo and Design: András Alapfy

MHV felvétel — MHV recording.
Made in Hungary Ⓟ 1976

Ez a lemez mind monaurális,
mind sztereo hangszedővel (pickup) lejátszható.
This record can be played
with a pickup designed for monaural or stereo equipment.

O.J.

20125

WE 21P ( )

REGGAE



IF I CAN'T HAVE YOU

ATLANTIC

DISTRIBUTION

MADE IN FRANCE


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2392 989 STEREO
babla Presents
Nonstop Disco Dandia
SIDE 1
BABLA'S DISCO DANDIA THEME (Music: Babla)
SUHANA SAFAR (Bimal Roy Productions 'Madhumati'
Music: Salil Choudhary)
RAMAIYA VATSAVAIYA (R. K. Films 'Shree 420'
Music: Shankar Jaikishan)
HAMEN TO LOOT LIYA (Akkoo Productions 'Al Ilal'
Music: Ismail Azad)
MERE ANGNE MEIN (Prakash Mehra Productions 'Lawaris'
Music: Kalyanji Anandji)
KHAIKE PAAN BANARASWALA (Nariman Films 'Don'
Music: Kalyanji Anandji)
DUM MARO DUM (Navketan Films 'Hare Rama Hare Krishna'
Music: R. D. Burman)
LAILA O LAILA (F. K. Films Pvt. Ltd. 'Qurbani'
Music: Kalyanji Anandji)
SIDE 2
MAIN TO BHOOL CHALI (Sarvodaya Pictures
Saraswati Chandra Music: Kalyanji Anandji)
SHAM DHALE (Bhagwan Art Productions 'Albela' Music: C. Ramchandra)
PARDESIA (Navjeeven Films 'Mr. Natwarlal' Music: Rajesh Roshan)
PALLO LATKE (Ismail Films 'Naukar' Music: R. D. Burman)
TERE MERE BEECH MEIN (Prasad Productions
'Ek Duje Ke Liye' Music: Laxmikant Pyarelal)
HAMKO HONE LAGA HAI (Mohan Films 'Dil Ne Pukara'
Music: Kalyanji Anandji)
BABLA'S DISCO DANDIA THEME (Music: Babla)
Assisted by: Vijay Kalyanji Shah
Recording Engineered by: Daman Sood


ive in castles
sun
Da poor live in cas
life's got no hass
its all real feel
st one big fiasco
held hostage
da nonsense
nd is my word
da da knowledge
ur soul loves the sun
money rock on...
If your soul loves the sun
money rock on...
the sun
k on...
FUNKDOOBIEST
ROCK ON



Rock On

(Muggerud/Vasquez/Bouldin)

–Sam Assassins Music/WCA Music Publishing, a div. of MCA Inc. /BMG Songs, Inc. /Funkdoobiest Music (ASCAP) (administered by BMG Songs, Inc.) /Pooch Baby Love (admin. by MCA Music Publishing, a division of (ASCAP)–

Produced & Mixed by DJ Muggs

Side A

LP Version*

Buckwild Remix

Remixed by DJ Buckwild for Still Music* Productions
Recorded & Mixed at Unique Studios, NY
Engineer: Tony Dawsin

JGB Remix

Remix by Talley & "Big Don" for Still Music* Productions
Recorded at Music Grinder, Hollywood, CA
Engineer: James Roberts

Side B

Acapella

Instrumental

(With Chorus)

Club Version

*Contains a sample of "I've Had Enough Baby Be", and "La Toya," recorded and published – written by J. Williams and C. Rhodes and performed by Jean Jac, used courtesy of Wotwhatwords and – BR & Reid Music.



Taken from the Immortal/Epic release: Brothas Doobie 64195

epic

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0 9870-77800-1 1

A SIDE:

SLOW DOWN
(RADIO VERSION)
SLOW DOWN
(LP VERSION)
SLOW DOWN
(PETE ROCK'S NEWROMIX)

B SIDE:

TO THE RIGHT
TO THE RIGHT
(INSTRUMENTAL)

Produced by Grand Puba Maxwell & Brand Nubian
Executive Producer: Dante Ross
Written by L. Dechalus, D. Murphy and M. Dixon; Brand Nubian Music (ASCAP)
"Slow Down" Contains sample from "What I Am": Brickell, Withrow, Houser, Bush and Aly/WB Music Corp. (ASCAP) Used by permission.

Arranged by Brand Nubian, Mastered at Hit Factory/DMS, Engineer: Mike Mangini, Mastering Engineer: Herb "Pump" Powers,
Management: Rush Productions
The Elektra album "One For All" 60946

Elektra

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0 7559-66568-0 1

DJ KOOL



DJ KOOL

LET ME CLEAR MY THROAT

side A

Old-School Reunion Remix*†✦
No "Damn" Old-School Reunion Remix*†
Old-School Reunion Edit*†
Tupac Tribute Edit*

Let Me Clear My Throat

side AA

Klassic Kool Original Version†✦

Produced by DJ Kool, s/x and Fred Derby
Recorded live at Bahama Bay, Philadelphia, PA
Live Engineers: Al Grey and Michael Grey
Mixed by s/x and Fred Derby at Sheffield Studios, Phoenix, MD

Funkmaster Flex Remix

Produced by Funkmaster Flex
Recorded and Mixed by Kieran Walsh at D&D Studios, NYC
Drum Programming: Michelob

45 King Bass 'N' Funk Remix

Produced by DJ Mark the 45 King, s/x and Fred Derby
Recorded and Mixed by DJ Mark the 45 King, s/x and Fred Derby at Sheffield Studios, Phoenix, MD
Contains elements from "Bra" (Patterson/Scipio). Cymandie Music/C-Minor Music (admin. by Copyright Management, Inc.) BMI. Used By Permission. All Rights Reserved. Performed by Cymandie. Used courtesy of Janus Records. By arrangement with Celebrity Licensing.

Written by DJ Kool and published by Kool Music/CLR Music ASCAP except as indicated

*Written and Performed by DJ Kool, Doug E. Fresh and Biz Markie
*Produced by DJ Kool, s/x and Fred Derby
*Recorded live at Club Gothum, Philadelphia, PA
*Live Engineer: Fred Derby
*Mixed by s/x, DJ Kool and Fred Derby at Sheffield Studios, Phoenix, MD

† Contains elements from "The 900 Number" (Howard) Street Tuff Tunes ASCAP. Used by Permission. All Rights Reserved. Performed by DJ Mark the 45 King. Used courtesy of Tuff City Records; and "Hollywood Swingin'"(Westfield/Smith/Bell/Bell/Brown/Mickens/ Thomas). Used by Permission. All Rights Reserved. Performed by Kool & The Gang. Used under license from PolyGram Special Markets, A Division of PolyGram Group Distribution, Inc.

Biz Markie appears courtesy of Cold Chillin' Records/Epic Records
Post Production/Radio Edit: Dan Charnas
Mastered by Rick Essig at Frankford Wayne Mastering, NYC

Management/Booking: Walt Reeder Productions, Inc.
Walt Reeder, Sr./Walt Reeder, Jr., P.O. Box 27641, Philadelphia, PA 19150. (215) 886-9258 (215) 886-6482 (fax)
✦Available on the American Recordings album *Let Me Clear My Throat.*
Available on Cassette and Compact Disc (4/2-43105).

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american CLR RECORDS



Terminator's Back
–M. Ammins–H. Rogers–
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Engineer: Gerry Comito

Kidds From The Terror
–G. Thompson–J. Bazemore–V. Brewster–S. Chapins–
Berbaric Entertainment/Poisoned Ivy Entertainment/Xtra Slammin Music/Shocklee Music (BMI)
Performed by Punk Barbarians
Produced by Groovy Productions for Poisoned Ivy Entertainment
Recorded and Mixed at The Antidote, Princeton, NJ
Recording and Mix Engineer: Groovy Productions

Sticks
–C. Ryder–T. Morrow–L. Meerer–D. Jackson–H. Rogers–
Shocklee Music/Xtra Slammin Music (BMI)/Top Billin/Congela Boogie/Warner Chappell Music (ASCAP)
Background Vocals: Punk Barbarians
Produced by Chuck D
Recorded at Echo Sound Studios, Los Angeles, CA and Unique Recording Studios, NYC
Additional Recording at Echo Sound Studios
Mixed at Sonic Sound Studios, Freeport, NY
Recording Engineers: Mike Calderon and Andy Cardenas
Mix Engineer: Gerry Comito
"Chuck D" appears courtesy of Def Jam/Columbia Records
"Ice-T" appears courtesy of Rhyme Syndicate
"Ice Cube" appears courtesy of and records exclusively for Priority Records
"MC Lyte" appears courtesy of Atal Priority Records

It All Comes Down To The Money
–C. Shocklee–K. Miller–R. Earl–S. Miller–L. Smith–H. Rogers–
Shocklee Music/Xtra Slammin Music/Lucy Three Music (BMI)/Funk Groove Music (ASCAP)
Featuring Whodini
Background Vocals: Khadejia Bass
Produced by Terminator X and Larry Smith
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Comito
"I Get My Mind Made Up (You Can Get It Girl)" performed by Instant Funk courtesy of Salsoul Records.
"It All Comes Down To The Money" contains elements from "You Gonna Make Me Love Somebody Else" (Harmon-Hurt)
Mighty Three Music admin. by Warner-Tamerlane Music (ASCAP)

Thumpin's Goin On
–H. Rogers–
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Comito

Krunchtime
–M. Rey–H. Rogers–
Massassylum/Xtra Slammin Music/Shocklee Music (BMI)
Performed by Melquan
Background Vocals: Punk Barbarians
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Engineer: Gerry Comito

G'Damn Batt DJ Made My Day
–H. Rogers–J. Saddler–
Xtra Slammin Music/Shocklee Music (BMI)/Psalms 83:18 Music (ASCAP)
Featuring Grand Master Flash
Produced by Terminator X and Grand Master Flash
Recorded and Mixed at The Funk Lab, NYC
Recording and Mix Engineer: Joe H. Bone

Stylewild '94
–A. Harris–E. Hoskins–C. Mendez–C. Brown–J. Wilson–K. Crump–D. Mason–R. Dupe–
–K. Ferguson–R. Carson–T. Livingston–N. Rogers–
Fantastic Publishing/Cold Crush Publishing/Xtra Slammin Music/Shocklee Music (BMI)
Performed by the Cold Crush Brothers & the Fantastic Five
Produced by Terminator X
Recorded and Mixed at Unique Recording Studio, NYC
Additional Recording at Echo Sound Studios, Los Angeles, CA
Engineers: Mike Calderon and Andy Cardenas
Assistant Engineer: Ron Molloy

Make Room For Thunder
–H. Rogers–
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Engineer: Gerry Comito

Scary-Us
–J. Simmons–J. Clarke–D. Cunningham–T. McQueen–T. Wilson–
Deshbed Music, Inc./Mackadocious Music (ASCAP)
Performed by The Flatlinerz
Bass: Anthony "Trace Bass" Brown
Produced by Kool Tee and Crush for Mackadocious Music
Recorded and Mixed at Chung King Studios, NYC
Recording and Mix Engineer: Richard Keller

Under The Sun
–C. King–L. Mizelle–A. Pearyer–
Joe Sinistr Music/Ill Posse Music (ASCAP)/If Hill Billy's Music/Shap Music (BMI)
Performed by Joe Sinistr, courtesy of JMJ Records
Produced by Jam Master Jay and Tony "T-Funk" Pearyer
Recorded at Under World Society, Plainfield, NJ, 25-7 Recording Studio, Jamaica, and Soundtracks Recording Studios, NYC
Recording Engineer: John Mizelle
Mixed at Chung King Recording Studios, NYC
Mix Engineer: Rich Jay

1994 Street Muthafukkas Gong Show
–K. Godfrey–S. Peacock–R. Lincoln–C. Rochester–A. Sanksto–H. Rogers–
Xtra Slammin Music/Shocklee Music (BMI)
Announcer: "Postman"
Produced by Norman Rogers
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Comito

Don't Even Go There
–J. Bazemore–A. Chivers–J.Harred–O. Thompson–H. Rogers–
Shocklee Music/Xtra Slammin Music/Obangee Music (BMI)
Performed by Donna N' Clyde
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineers: Gerry Comito, Terminator X and 31W's

Mashitup
–C. Rochester–H. Rogers–
Shocklee Music/Xtra Slammin Music (BMI)
Featuring Prince Collin
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Comito

Put Cha Thang Down
–C. Ryder–H. Rogers–
Xtra Slammin Music/Shocklee Music (BMI)
Performed by Punk Barbarians
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Comito

Here's Message
–C. Campbell–H. Rogers–
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Comito

Executive Producer: The Bomb Squad
Produced by Terminator X and Carl Ryder
Co-Produced by Larry Smith and Charlie Chase
Mastered by Vlado Meller at Sony Studios, NYC
Additional Voices: Mitch Faulkner, Ruffian and Michael "Gypsy" Ammins
Master of Ceremony: Kool DJ Herc, Godfather and Founder of Hip Hop

Editing: On Mike Productions
4025 Pleasantville Road
Suite 240
Atlanta, GA 30340
(404) 416-2294
Chief Edits Produced by James Breedlove
Assisted by Keith (Krunch) Godfrey

Album Coordination: Charmaine Thomas

Management:
Malik Entertainment
P.O. Box 310
Roosevelt, NY 11575
(516) 623-8889

Art Direction & Design:
The Drawing Board
Photography: Gary Spector

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ALLAH

AND SAYS "SAVE THE VINYL FOR ALL THE DJ'S"

Special thanks to
RAL STAFF, ANGELA THOMAS, JUDY WATSON,
THE ALIAS KID, CHARAINE THOMAS, MARVA ALLEN,
ESQ., and the 31W's: BROTHER MIKE,
BROTHER JAMES, BROTHER ROGER, JAMES BOMB

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Roosevelt, NY 11575

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JIVE

GOODWILL
FS 75-30

Rhythm Trax

AN ARISTA
VALUELINE LP
NEW MUSIC AT A POPULAR PRICE.
ARISTA



ARISTA

VA 66001

Side One

1. 130 B.P.M. (4-02)
2. 114 B.P.M. (5-35)
3. 122 B.P.M. (4-14)
4. 108 B.P.M. (4-06)



Side Two

1. 102 B.P.M. (4-22)
2. 122 B.P.M. (5-08)
3. 152 B.P.M. (4-57)
4. 114 B.P.M. (5-05)



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PEACOCK
2809 Erastus Street, Houston, Texas
TELL HIM
THE CHARIOT GOSPEL SINGERS
Side II
PLP 146
LRS 8535
World's Greatest
Spirituals
33⅓ RPM
THANK HIM
(H. Bossard) Lion Publishing Co., Inc. BMI
MOTHER'S PRAYER
(C. Smith) Lion Publishing Co., Inc. BMI
YES
(C. Smith) Lion Publishing Co., Inc. BMI
HE'LL UNDERSTAND
(Traditional)
MOVIN'
(I. Rankins) Lion Publishing Co., Inc. BMI

PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"MAN OR MACHINE!"

TALIESIN JULY 1951

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XTV 18347

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PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"MAN OR MACHINE!"

TALIESIN JULY 195[illegible]

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THE FRANK LLOYD WRIGHT FOUNDATION

XTV 18348

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cryptovision

THE STEPFORD HUSBANDS

New Ways of Seeing

CRL 1200 1

Side 1

1.	Losin' Touch	3:24
2.	College of Knowledge	3:04
3.	New Ways of Seeing	4:43
4.	Natalie Would	3:08
5.	Will It Ever End	2:39

℗ 1987 Cryptovision Records

cryptovision

THE STEPFORD HUSBANDS

New Ways Of Seeing



CRL 1200 2



Side 2

1.	The Stepford Husbands	3:11
2.	Silly Me	3:47
3.	Where is Hollywood John	3:12
4.	When She Knocks At My Door	2:48
5.	It's You	2:42

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AMPEX
RECORDS
FOR SALE
FEVER TREE
A 10113
A-10113A
SIDE 1
33⅓ RPM
STEREO
1. I PUT A SPELL ON YOU (3:22)
2. COME ON IN (2:29)
3. SHE COMES IN COLORS (2:50)
4. GIRL OH GIRL DON'T PUSH ME* (2:40)
5. YOU'RE NOT THE SAME (3:43)
6. HEY MISTER* (2:06)
Produced by: Scott Holtzman,
Mike Leitz & Vivian Holtzman
Directed by: Jay Alden
*Released by special arrangement
with Mainstream Records
A Prophesy Records Production
AMPEX RECORDS, 555 MADISON AVENUE, NEW YORK CITY 10022 — MADE IN U.S.A.

AMPEX

RECORDS

FOR SALE

FEVER TREE

A 10113

A-10113B

SIDE 2

33⅓ RPM

STEREO

1. HEY JOE, WHERE YOU GONNA GO (12:55)

Produced by: Scott Holtzman,
Mike Leitz & Vivian Holtzman
Directed by: Jay Alden

A Prophesy Records Production

AMPEX RECORDS, 555 MADISON AVENUE, NEW YORK CITY 10022 — MADE IN U.S.A.


Jam City
JC 200
SIDE A
BMI
Produced by
MATRIX
for Jam City
Productions
Executive Producer:
Alan A. Franco
STEREO
33⅓ RPM
Recorded &
Mixed at
Audio Images,
Fresno, CA
Engineered by
Rocky Giannetta &
MATRIX
IT'S TIME TO ROCK (6:40)
VOCAL VERSION
All music and vocal, written,
composed, arranged & performed by
MATRIX
MANUFACTURED AND DISTRIBUTED BY MACOLA RECORD CO. 6209 SANTA MONICA BLVD., HOLLYWOOD, CA 90038 (213) 469-5821


Jam City
JC 200
SIDE B
BMI
Produced by
MATRIX
for Jam City
Productions
Executive Producer:
Alan A. Franco
STEREO
33⅓ RPM
Recorded &
Mixed at
Audio Images,
Fresno, CA
Engineered by
Rocky Giannetta &
MATRIX
IT'S TIME TO ROCK (6:40)
INSTRUMENTAL VERSION
DEF BEATS (6:15)
All music written, composed,
arranged & performed by
MATRIX
MANUFACTURED AND DISTRIBUTED BY MACOLA RECORD CO. 6209 SANTA MONICA BLVD., HOLLYWOOD, CA 90038 (213) 469-5821

UGIP RECORDS

Prodagee Records

D.J. FLEXXX



UP 112
Side 1
33 RPM
℗1994 Ever Phunky Music (BMI)

Produced By:
Gangsta Host &
DJ Flexxx for
Ever Phunky Productions

"THE WATERDANCE"

1. THE WATERDANCE LIVE (5:00)
2. THE WATERDANCE (FLY MIX) (4:50)

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P.O. Box 54454
Washington, DC 20032

UGIP RECORDS

Prodagee Records

D.J. FLEXXX





UP 112
Side 2
33 RPM
℗ 1994 Ever Phunky Music (BMI)



Produced By:
Gangsta Host &
DJ Flexxx for
Ever Phunky Productions



"THE WATERDANCE"

1. THE WATERDANCE (INSTR) (4:52)
2. AQUAPELLA (4:50)

©℗1994 UGIP Records/Prodagee Records
P.O. Box 54454
Washington, DC 20032

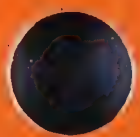
Polydor

BLUES CURRENT

COMPOSED PROGRAMMED AND PERFORMED
ON THE MOOG SYNTHESIZER BY

JOHN MURTAUGH

24-4016
(POLP 80059)

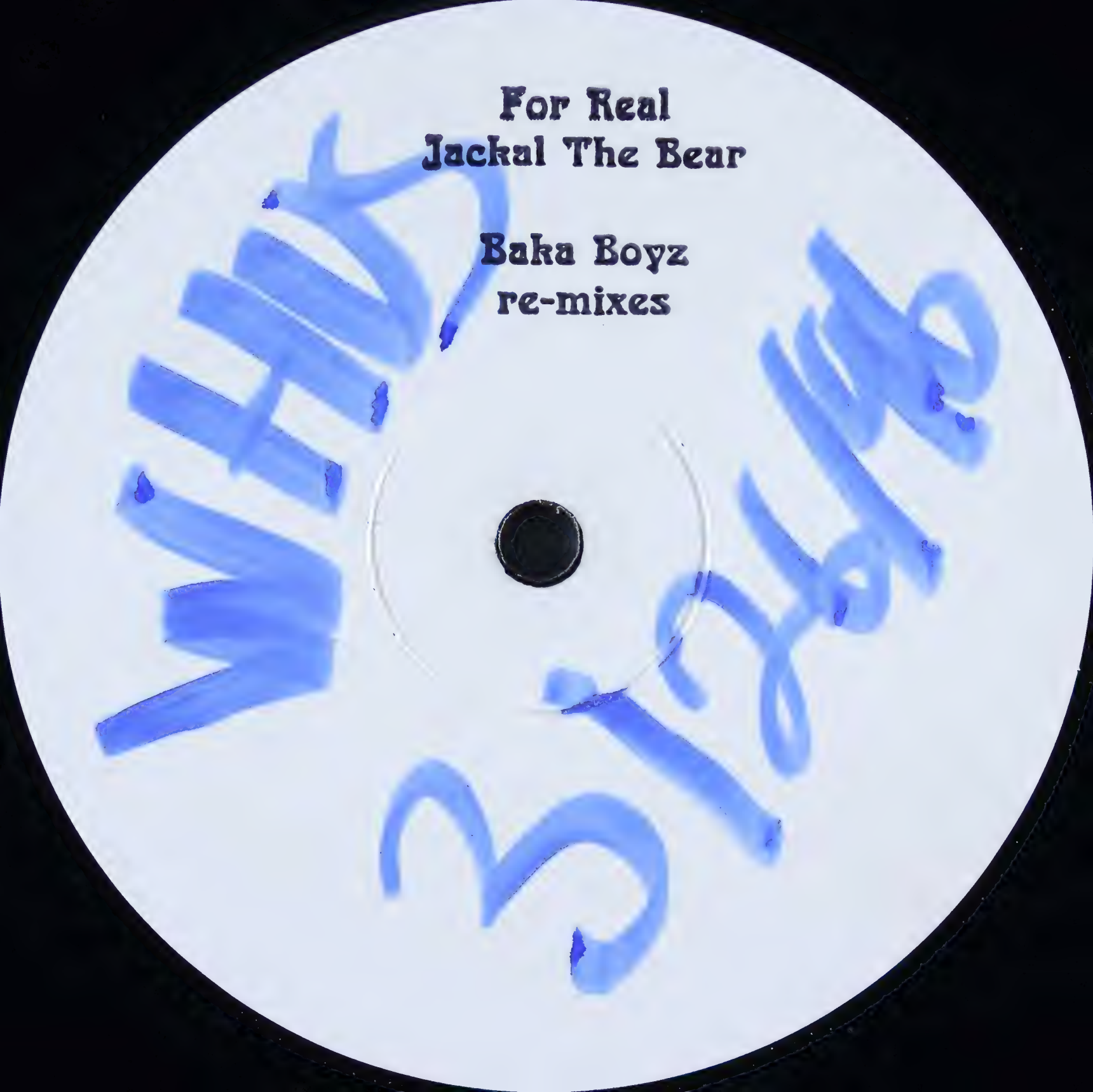


SIDE 1

1. BLUES CURRENT 2:54
2. BLUES FOR DREAMING 4:07
3. SLINKY 3:00
4. GOOD OLD FASHIONED ELECTRONIC SYNTHESIZER BLUES 4:32
5. TRAVELIN' MAN 5:00

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
STEREO
BLUES CURRENT
COMPOSED PROGRAMMED AND PERFORMED
ON THE MOOG SYNTHESIZER BY
JOHN MURTAUGH
24-4016
(POLP 80060)
SIDE 2
1. RAMBLIN' 4:20
2. THE FLOATER 2:40
3. THE SINE WAVE'S CONNECTED TO THE PULSE WAVE 3:40
4. ALL DAY SATURDAY 3:11
5. MOON ROCK 4:36
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


For Real
Jackal The Bear
Baka Boyz
re-mixes
WHITE
STICKER




CHESS
CHARLIE CHALMERS
SAX & THE SINGLE GIRL
Side 1
STEREO
16057
1. TAKE ME (Just As I Am)
Penn & Oldham/Fame Pub. Co., BMI
2. SATISFACTION
Jagger & Richard/Immediate Music, BMI
3. GROOVIN'
Cavaliere & Brigati/Slacsar Music, BMI
4. TWO IN THE MORNING
Oldham, Hawkins & Lowe/Fame Pub., BMI
5. VELVET SOUL
Miller/Il Gatto Music, BMI
6. NIGHT RUMBLE
Thompson/Fame Pub., BMI
LPS- 1518
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CHESS

CHARLIE CHALMERS
SAX & THE SINGLE GIRL

Side 2
STEREO

16058

1. A WHITER SHADE OF PALE
   Reed & Brooker/Essex Music, ASCAP
2. GIRL, YOU'LL BE A WOMAN SOON
   Diamond/Tallyrand Music, BMI
3. POPPIN'
   Love, Newman & Miller/Il Gatto Music, BMI
4. THE SIDEWINDER
   Morgan/Nom Music, BMI
5. WOOLEY BULLEY
   Samudio/Beckie Pub. Co., BMI
6. SOULIN'
   Chalmers/Fame Pub., BMI

LPS- 1518

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VV1-11499
33⅓ RPM
STEREO

SIDE 1
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LADY FRESH

1. **BLACK CHILD KILLA** - radio edit (3:17)
2. **BLACK CHILD KILLA** - instrumental (3:12)

(DONNA BAXTER, PKA "LADY FRESH")

Produced, Arranged and Mixed by: MICHAEL REESE
Remixed by: CRAIG T. COOPER
HILLJAY MUSIC (BMI)

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VV1-11499
33⅓ RPM
STEREO

SIDE 2
PROMOTIONAL COPY
NOT FOR SALE

LADY FRESH

1. **BLACK CHILD KILLA** - fresh mix (3:15)
2. **BLACK CHILD KILLA** - fresh beat mix (3:18)

(DONNA BAXTER, PKA "LADY FRESH")

Produced, Arranged and Mixed by: MICHAEL REESE
Remixed by: CRAIG T. COOPER
HILLJAY MUSIC (BMI)

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REG. U.S. PAT. OFF.
RECORDS
PINK FLOYD
MEDDLE
1
SMAS-832
(SMAS-1-832)
1. ONE OF THESE DAYS • 5:50
(Waters-Wright-Mason-Gilmour) TRO-Hampshire House Publishing Corp. ASCAP
2. A PILLOW OF WINDS • 5:10
(R. Waters-D. Gilmour) TRO-Hampshire House Publishing Corp. ASCAP
3. FEARLESS (Interpolating "You'll Never Walk Alone")* • 6:03
(Waters-Gilmour) (Rodgers-Hammerstein)
TRO-Hampshire House Publishing Corp. / *Williamson Music, Inc. ASCAP
4. SAN TROPEZ • 3:42
(Roger Waters) TRO-Hampshire House Publishing Corp. ASCAP
5. SEAMUS • 2:09
(Waters-Wright-Mason-Gilmour) TRO-Hampshire House Publishing Corp. ASCAP
Produced by Pink Floyd
Recorded in England
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Capitol MARCA REG.
Capitol
REG U.S. PAT. OFF.
RECORDS
PINK FLOYD
MEDDLE
2
SMAS-832
(SMAS-2-832)
1. ECHOES • 23:31
(Waters-Wright-Mason-Gilmour) TRO-Hampshire House
Publishing Corp. ASCAP
Produced by Pink Floyd
Recorded in England
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TRU CRIMINAL

GOD SUNZ
featuring Starang Wondah

CRIM 007-1

SIDE A

1-718

1. DIRTY
2. INST

PRODUCED BY DOMINGO

TRU CRIMINAL RECORDS 212•726•3086



TRU CRIMINAL

GOD SUNZ
featuring Starang Wondah

CRIM 007-1

SIDE B

1-718

1. RADIO
2. ACCAPELLA

PRODUCED BY DOMINGO

TRU CRIMINAL RECORDS 212•726•3086

ERNEST RANGLIN

1. BLACK DISCIPLES (6:04)
(W. Rodney)
2. CONGO MAN CHANT (4:54)
(C. Myton/R. Johnson)

All titles published by Songs of PolyGram International, Inc. (BMI)
Produced by Monty Alexander
Executive Producer: Trevor Wyatt
The album "Below The Bass Line" available on
Island Jamaica Jazz Compact Disc (314-524 299)
℗ 1996 Island Records Ltd., A PolyGram Company

STEREO
33 1/3 RPM

PR12 7254-1
SIDE ONE

PROMOTIONAL
COPY -
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ISLAND
JAMAICA
JAZZ

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ERNEST RANGLIN

1. KING TUBBY MEETS THE ROCKERS (5:05)
(A. Pablo) Published by Basement Music (PRS)
2. NONE SHALL ESCAPE THE JUDGEMENT (3:10)
(J. Clarke) Published by Johnny Clarke (MCPS)

Produced by Monty Alexander
Executive Producer: Trevor Wyatt
The album "Below The Bass Line" available on
Island Jamaica Jazz Compact Disc (314-524 299)
℗ 1996 Island Records Ltd., A PolyGram Company

STEREO
33 1/3 RPM

PR12 7254-1
SIDE TWO

PROMOTIONAL
COPY -
NOT FOR SALE

ISLAND
JAMAICA
JAZZ

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M.M.O.

"FREEZE"

1. RADIO 3:55

2. STREET 3:57

M.M.O.

"OUTLAW"

B

1. RADIO 5:28

2. STREET 5:54

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SIDE A

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New Order

Confusion (Pump Panel Reconstruction Mix) 10:13

TVT

BLADE

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

Written by Stephen Morris, Peter Hook, Bernard Sumner,
Gillian Gilbert & Arthur Baker
Published by Baker Music/Warner/Chappell Music
New Order appears courtesy of London Records 90 Limited
By arrangement with PolyGram Film & TV Music
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For more information contact Eddy Calabritto – Manager Dance Promotion
at TVT Records 212.979.6410 x246 eddy@tvtrecords.com

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SIDE AA

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Expansion Union

Playing With Lightning 4:31

TVT

BLADE

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

Written by George Rodriguez, James Bernard & Chylow Parker
Published by R.R. Love/Chyskillz Music (admin. by EMI Music)
Expansion Union appears courtesy of Wax Trax! Records/TVT Records
℗ 1997 Wax Trax! Records, Inc.
contains an excerpt from "Shifftee" (F. Scruggs, K. Jones, T. Taylor and C. Parker) performed by Onyx.
Published by Zomba Enterprises Inc./Ill Posse Music (admin. by Zomba Enterprises Inc.)/
Zomba Songs Inc./Ill Hill Billy'z Music (admin. by Zomba Songs Inc.)/Chyskillz Music
(admin. by EMI Music). Under license from JMJ Records/Rush Associated Labels.

For more information contact Eddy Calabritto -- Manager Dance Promotion
at TVT Records 212.979.6410 x246 eddy@tvtrecords.com

1. Peach Glow
2. Neon Spree
3. Solid Gold
4. Terrace
5. Dorian

cheers!
乾杯

SIDE A

Fake Fever - *Surrogate*

KKR-001

6. Chromefall
7. Dirty Plastic
8. Reverie
9. Snowfields
10. City Blush

cheers!
乾杯

SIDE B

Fake Fever - *Surrogate*

KKR-001

POWER WORD

HOW TO REVERSE A PROPHECY

RWS - 0003
712 x 59

SIDE ONE
STEREO

A DYNAMIC SERMON

by

R. W. Schambach

PROMO

THIS IS WAR!

RWS - 0003
712 x 59

SIDE TWO
STEREO

ANOTHER DYNAMIC SERMON
by
R. W. Schambach



®

BRIAN DAMAGE
BRIAN BRIGGS

Produced by
JOHN HOLBROOK
and IAN KIMMET
for BRIGGS & CO.
PRODUCTIONS
11110111100 A.D.
Engineered by John Holbrook

BRK 6996
SIDE 1

STEREO

33⅓
RPM

1. **LOOKIN' OUT • 3:30**
(John Holbrook/Randy Vanwarmer)
2. **NERVOUS BREAKDOWN • 3:42**
(M. Roccuzzo) Hill & Range Songs Inc./Elvis Presley Music Inc.-BMI
3. **SEE YOU ON THE OTHER SIDE • 3:34**
(John Holbrook/Ian Kimmet/Randy Vanwarmer)
4. **AEO (PART I) • 2:59**
(John Holbrook/Randy Vanwarmer)
5. **AEO (PART II) • 2:53**
(John Holbrook/Randy Vanwarmer)

All Songs Published by Fourth Floor Music Inc.-ASCAP except as indicated

℗1979, 1980 Bearsville Records



®

BRIAN DAMAGE
BRIAN BRIGGS

Produced by
JOHN HOLBROOK
and IAN KIMMET
for BRIGGS & CO.
PRODUCTIONS
11110111100 A.D.
Engineered by John Holbrook

BRK 6996
SIDE 2

STEREO

33 1/3
RPM

1. **PSYCLONE • 4:50**
(John Holbrook)
2. **GOIN' OUT OF MY HEAD • 2:49**
(T. Randazzo/B. Weinstein) Vogue Music-BMI c/o Welk Music Group
3. **SPY VS. SPY • 2:17**
(John Holbrook)
4. **LET ME HEAR ME TALKIN' • 3:38**
(John Holbrook/Ian Kimmet/Randy Vanwarmer)
5. **LIFER • 3:30**
(John Holbrook)

All Songs Published by Fourth Floor Music Inc.-ASCAP except as indicated

℗1979, 1980 Bearsville Records

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

А10 00547 006
00547 **1** (4)

АРТЁМОВ * **REQUIEM**

1. INTROITUS. **Requiem aeternam** (1)

II. KYRIE ET SEQUENTIA

Kyrie eleison (2). **Dies irae** (3). **Tuba mirum** (4)

На латинском языке

И. Полянская, Л. Шарнина, А. Мартынов, М. Ланской
Е. Брылёва, О. Янченко, орган. Каунасский гос. хор
Худ. рук. **П. Бингялис**
Академ. симф. оркестр
Московской гос. филармонии
Дирижер **Дмитрий Китаенко**

Запись 1989 г.
(цифровая)

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

А10 00547 006
00548 **2** (4)

АРТЁМОВ * **REQUIEM**

Recordare, Jesu pie (5). **Confutatis maledictis** (6)
Lacrimosa dies illa (7)
На латинском языке
А. Мартынов, М. Ланской, О. Янченко, орган
Каунасский гос. хор. Худ. рук. **П. Бингялис**
Академ. симф. оркестр
Московской гос. филармонии
Дирижер **Дмитрий Китаенко**
Запись 1989 г.
(цифровая)

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

A10 00547 006
00549 3 (4)

АРТЁМОВ * REQUIEM

III. OFFERTORIUM. **Domine Jesu Christe** (8). **Hostias et preces** (9)
IV. SANCTUS. **Sanctus Dominus Deus Sabaoth** (10)
На латинском языке
Е. Брылёва, И. Полянская, Л. Шарнина, А. Азовский, А. Мартынов, М. Ланской, О. Янченко, орган. Хор мальчиков
Московского гос. хорового училища
Худ. рук. **В. Попов.** Каунасский гос. хор
Худ. рук. **П. Бингялис.** Академ. симф.
оркестр Моск. гос. филармонии
Дирижер **Д. Китаенко**
Запись 1989 г.
(цифровая)

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

А10 00547 006
00550 **4 (4)**

АРТЁМОВ * **REQUIEM**

Benedictus (11) V. AGNUS DEI (12) VI. LIBERA ME. **Libera me** (13)
Requiem aeternam (14). VII. IN PARADISUM (15)

На латинском языке

Е. Брылёва, Л. Шарнина, И. Полянская, А. Мартынов,
М. Ланской, О. Янченко, орган

Каунасский гос. хор
Худ. рук. **П. Бингялис**

Академ. симф. оркестр
Московской гос. филармонии
Дирижер **Д. Китаенко**

Запись 1989 г.
(цифровая)

BORN LOSERS

SOUNDTRACK
From the American International Motion Picture
''BORN LOSERS''

tower

T-5082
(TI-5082)

I

1. BILLY JACK'S THEME
THE SIDEWALK SOUNDS (BMI-2:00)
(Summers-Curb-Shauer)
2. THE LOSER'S BAR - *THE SIDEWALK SOUNDS* (BMI-1:40)
(Allan)
3. FORGIVE ME - *TERRY STAFFORD* (vocal) (BMI-2:06)
(Hemric-Styner)
4. GANGRENE'S FIGHT - *THE SIDEWALK SOUNDS*
(BMI-0:50) (M. Curb)
5. THE BORN LOSER'S THEME - *THE SIDEWALK SOUNDS*
(BMI-1:46) (Curb-Allan)

PRODUCED BY MIKE CURB
FOR SIDEWALK PRODUCTIONS
ASSOCIATE PRODUCER: AL SIMMS

MFD. IN U.S.A.

BORN LOSERS

SOUNDTRACK
From the American International Motion Picture
''BORN LOSERS''



T-5082
(T2-5082)

2

1. ALONE-NEVER TO LOVE AGAIN
TERRY STAFFORD (vocal) (BMI-2:02)
(Curb-Summers-Shauer)
2. BILLY JACK'S THEME - *SUMMER SAXOPHONES* (BMI-2:25)
(Curb-Summers-Shauer)
3. BORN LOSER'S STRIPPER - *THE SIDEWALK SOUNDS*
(BMI-1:44) (Curb-Allan)
4. VICKI'S THEME - *THE SIDEWALK SOUNDS* (BMI-2:28)
(Curb-Hemric-Styner)
5. THE BORN LOSER'S DIRGE
THE SIDEWALK SOUNDS (BMI-2:39)
(Curb-Allan)

PRODUCED BY MIKE CURB
FOR SIDEWALK PRODUCTIONS
ASSOCIATE PRODUCER: AL SIMMS

MFD. IN U.S.A.


el zarape
RECORDS
MI BARQUITA DE MADERA
AUGUSTINE RAMIREZ
E.Z.-1031
SIDE 1
1. BARQUITA DE MADERA (Ran.) 2:21
2. NOBODY'S FAULT BUT MINE (Soul) 2:18
3. PAJARILLO DE LA SIERRA (Ran.) 2:34
4. NETO EL MUEÑECO (Cumbia) 2:42
5. ANDALE (Valse) 3:10
6. TRES FLORES (Ran.) 2:33
EL ZARAPE RECORDING CO., INC. • 1305 Motor St. • Dallas, Texas


el zarape
RECORDS
MI BARQUITA DE MADERA
AUGUSTINE RAMIREZ
E.Z.-1031
SIDE 2
1. SUENA Y QUIERME (Ran.) 2:49
2. LA BARCA MARINA (Valse) 2:57
3. PACK MY BAG (Soul) 2:02
4. CARTA DE AMOR (Ran.) 1:47
5. UNA NOCHE ME EMBRAIGE (Valse) 2:22
6. LA YERBITA (Cumbia) 2:38
EL ZARAPE RECORDING CO., INC. • 1305 Motor St. • Dallas, Tex


ariola
america
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america
THE
CHAMPLIN
1
ST-50007
(ST 1-50007)
CIRCLE FILLED WITH LOVE
1. HOLD ON
ASCAP 3:03
2. HERE
LOVE BELONGS
(B. Champlin)
ASCAP 3:34
3. FOLLOW YOUR HEART (B.S. Heavy)
ASCAP 2:50
4. KNICKANICK
(Preston-Schaffer-Palmer-Champlin)
ASCAP 3:06
5. IMAGINATION'S SAKE
(B. Champlin-R. Mottola)
ASCAP 2:41
6. STILL IN LOVE WITH YOU
(T. Haggerty)
ASCAP 3:37
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ariola
america
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america
2
ST-50007
(ST 2-50007)
1. CIRCLE (B. Champlin) ASCAP 3:23
2. TO THE SEA (B. Champlin) ASCAP 4:00
3. YOU (B. Champlin) ASCAP 3:57
4. FOR A WHILE (B. Champlin) ASCAP 3:32
5. SLIPPERY WHEN IT'S WET
(T. McClary) ASCAP 4:19
6. HELPING HAND
(B. Champlin) ASCAP 3:45
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ゴジラ伝説II
VOYAGE TO DREAM
1.成層圏外よりの
2.わんぱく王子の
3.極点の
4.リー
軍マーチ
の巨人
STAR CHILD
STEREO
33⅓RPM
K28G-7171
(SKLP-14313)
℗ 1984
1
5.神聖ムウ帝国亡国歌
6.蒼天建武隊出撃せり!
7.天空の大
作詞
作曲
編曲
Synthesi
誠 他
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ゴジラ伝説 II

VOYAGE TO DREAM QUE

1. 地球防衛軍 (5:48)
2. ラティテュー (2:30)
3. 異形の (1:38)
4. [illegible]

STAR CHILD

STEREO
33 1/3 RPM
K28G-7171
(SKLB-4314)
℗ 1984

2

5. ボヤージ・トゥ・ドリーム・クエスト (6:01)

作曲：伊福部 昭
編曲：[illegible]
Synthesizer：[illegible]

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Mainstream RECORDS

SONIC ARTS UNION
ELECTRIC SOUND



MS 5010
Side 1

A product of Mainstream Records Inc.

MS 5010 A

ALVIN LUCIER "Vespers"
(Composer Performer Edition)

ROBERT ASHLEY "Purposeful Lady Slow Afternoon"
(Composer Performer Edition)

Recorded at the Rose Art Museum
Brandeis University

STEREO

PROMOTIONAL
NOT FOR SALE

Mainstream RECORDS



SONIC ARTS UNION
ELECTRIC SOUND

MS 5010
Side 2

A product of Mainstream Records Inc.

MS 5010 B

DAVID BEHRMAN "Runthrough"
(Behrman)

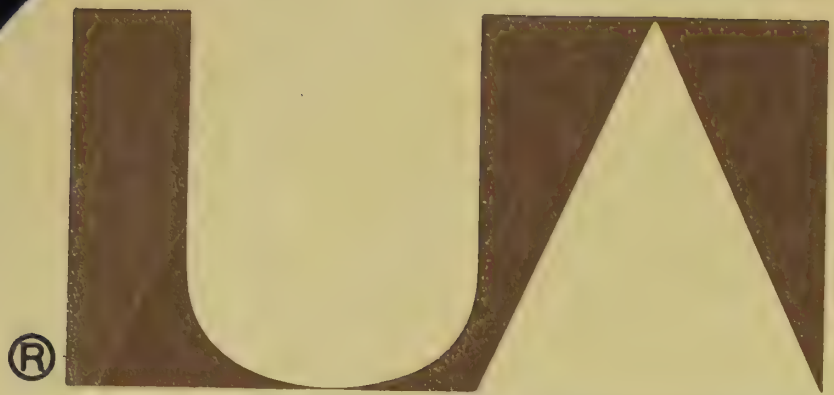
GORDON MUMMA "Hornpipe"
(Mumma)

Recorded at the Rose Art Museum
Brandeis University

STEREO

PROMOTIONAL
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UNITED ARTISTS RECORDS
SIDE 1
STEREO
UA-LA646-G
℗1976
United Artists
Music And Records
Group, Inc.
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GATOR
Original Motion
Picture Soundtrack
1. BALLAD OF GATOR McKLUSKY • 3:01
Written & Sung by Jerry Reed
Unart Music Corporation/Vector Music Corp. BMI
2. FOR A LITTLE WHILE (BEACH LOVE) • 2:25
(B. Goldsboro) Unart Music Corporation BMI
3. FLIGHT IN THE NIGHT • 3:18
4. HANNAH'S CLUB • 2:13
5. LEAVING HOME • 1:38
FOR A LITTLE WHILE (CHANGING LOVE)
(B. Goldsboro) Unart Music Corporation BMI
6. COCKTAILS AT THE POOL • 1:58
Music composed & conducted
by Charles Bernstein
Published by United Artists Music Co., Inc. ASCAP
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UNITED ARTISTS RECORDS

SIDE 2

STEREO

UA-LA646-G

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Music And Records
Group, Inc.
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GATOR

Original Motion Picture Soundtrack

1. LAYING THE TRAP • 3:35
*2. FOR A LITTLE WHILE • 1:47
(B. Goldsboro) Unart Music Corporation BMI
3. SWAMP CHASE • 2:42
4. MOMENT OF TRUTH • 2:54
GHETTO SHAKEDOWN
United Artists Music Co., Inc. ASCAP
5. EROTICA • 2:01
6. FOR A LITTLE WHILE (GOODBYE LOVE) • 1:36
(B. Goldsboro) Unart Music Corporation BMI

Music composed & conducted
by Charles Bernstein
*Sung by Bobby Goldsboro

Published by United Artists Music Co., Inc. ASCAP

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NEW WAX
PRODUCTIONS ®
33 1/3
DEMOLITION
"VOICE ON WAX" ℗ 3:40
PERFORMED BY
T.C., Crash, Wise
SIDE A
DL 2
DEMOLITION
PRODUCED BY KEN LOWERY
LYRICS BY TODD ERIC COATES
ENGINEERED BY MIKE "NICE" CHAPMAN
MASTERED AT FRANKFORD WAYNE
RECORDED AT GREAT TRACKS STUDIO
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Suite 709 1350 W. Blvd.
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ASCAP

NEW WAX PRODUCTIONS®

33 1/3

97

DEMOLITION

"VOICE ON WAX"

DUB VERSION 3:40
INSTRUMENTAL 2:30

PERFORMED BY
T.C., Crash, Wise

SIDE B
DL 2



PRODUCED BY KEN LOWERY
LYRICS BY TODD ERIC COATES
ENGINEERED BY MIKE "NICE" CHAPMAN
MASTERED AT FRANKFORD WAYNE
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ASCAP


E. A. R.
"WE BELIEVE IN MUSIC"
THE HARMONY SUN
Directed by — ANGEL TUCCIARONE
SIDE 1
STEREO
EAR-10224 A
1. FOR WHAT IT'S WORTH (S. Stills) 3:23
2. BY MY SIDE (J. Hamburger/P. Gordon) 2:38
soloists: Angel Tucciarone, Sharon Chamberlin
3. TEACH YOUR CHILDREN (G. Nash) 3:12
soloist: Michael Gallagher
4. IF WE ONLY HAVE LOVE (J. Brel) 4:27
5. AMAZING GRACE (text: J. Newton,
adp't & arr. J. Coates, Jr.) 3:13
soloist: Sharon Chamberlin
6. O LORD (A. Tucciarone) 5:04
LRS-ST-5041 A
ENGLE
ASSOCIATES RECORDING

E. A. R.

"WE BELIEVE IN MUSIC"

THE HARMONY SUN

Directed by — ANGEL TUCCIARONE

SIDE 2
STEREO

EAR-10224 B

1. WAKE UP (D. Miller) 3:17

2. RAIN (D. Greco) 4:30
soloist: Donna Greco

3. I BELIEVE IN MUSIC (M. Davis) 3:47
soloist: Angel Tucciarone

4. BROTHER LOVE'S TRAVELLIN' SALVATION SHOW
(N. Diamond) 4:23
soloist: Billy Joe Fertig

5. WATCH ME STAND (A. Tucciarone) 6:32
soloist: Angel Tucciarone

LRS-ST-5041 B

ENGLE ASSOCIATES RECORDING

HADD MONDJAM EL

1. Hadd mondjam el (Frenreisz K. — Zalatnay S.)
2. Kell egy hű barát (Frenreisz K.)
3. Srácok, óh srácok (Frenreisz K.)
4. Ne hidd el (Frenreisz K.)
5. Tanár úr kérem (Frenreisz K.)
6. Egyszer . . . (Frenreisz K. — Zalatnay S.)

SLPX 17466-a
21'42"
ARTISJUS

PEPITA

ZALATNAY Sarolta (ének)
MHV felvétel

STEREO

UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD IS PROHIBITED

HADD MONDJAM EL

1. Nem kell végre otthon ülni (Frenreisz K.)
2. Mért kell elfelednem (Frenreisz K.)
3. Csodabogár (Frenreisz K.)
4. Az öreg vár (Frenreisz K.)
5. Árva lett a mesevilág (Frenreisz K.)
6. Még mindig várlak (Frenreisz K. — Zalatnay S.)

SLPX 17466-b
18'02"
ARTISJUS

ZALATNAY Sarolta (ének)
MHV felvétel

STEREO

MADE IN HUNGARY

UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD IS PROHIBITED


SZÉTTÖRT ÁLMOK
1. Hajnali ének (Molnár Ákos – Baronits Zsolt)
2. Hol az az ember (Molnár Ákos – Baronits Zsolt)
3. Mint április (Schöck Ottó – S. Nagy István)
Ⓟ 1976
SLPX 17491-A
20'43"
ARTISJUS
PEPITA
4. A láz (Molnár Ákos –Baronits Zsolt)
5. Széttört álmok (Schöck Ottó – Molnár Ákos)
Syrius együttes
STEREO
L 33 P
MADE IN HUNGARY
UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING
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SZÉTTÖRT ÁLMOK

1. **Kinyújtom kezem** (Molnár Ákos – Baronits Zsolt)
2. **Hová mehetnék?** (Schöck Ottó – S. Nagy István)



PEPITA

℗ 1976

SLPX 17491-B

21' 04"

ARTISJUS

3. **Igen, szép volt** (Molnár Ákos – Baronits Zsolt)
4. **Széparcú idegen** (Molnár Ákos – Baronits Zsolt)

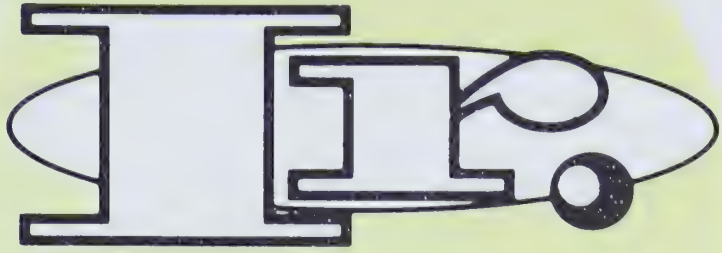
Syrius együttes

STEREO

l 33 p

MADE IN HUNGARY

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IMMORTAL RECORDS

FUNKDOOBIEST

epic

33 1/3 RPM

STEREO

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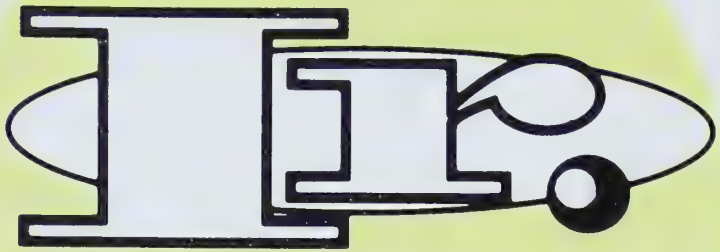
49 77800

XSS 77800A

1. ROCK ON (LP Version) 4:05
2. ROCK ON (Buckwild Remix) * 4:18
3. ROCK ON (J & B Remix) ** 4:31

-Muggerud-Vasquez-Bouldin- Produced & Mixed by DJ Muggs/*Remixed by DJ Buckwild for Still Diggin' Productions/**Remixed by TxRxT & "Big Ben" Belfield for J&B Productions/Taken From The Immortal/Epic Album: "BROTHAS DOOBIE" (64195)/Publishers: Soul Assassins Music (ASCAP)/MCA Music Publishing (ASCAP)/BMG Songs, Inc. (ASCAP)/Funkdoobiest Music (ASCAP) admin. by BMG Songs, Inc. (ASCAP)/Peace Unity Love admin. by MCA Music Publishing a div. of MCA Inc. (ASCAP)

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IMMORTAL RECORDS

FUNKDOOBIEST

epic

33 1/3 RPM

STEREO

℗ 1994 Sony Music
Entertainment Inc.

49 77800

XSS 77800B

1. ROCK ON (Acapella) 3:45

2. ROCK ON (Instrumental (with Chorus)) 4:06

3. ROCK ON (Club Version) 4:00

-Muggerud-Vasquez-Bouldin- Produced & Mixed by DJ Muggs/Taken From The Immortal/Epic Album: "BROTHAS DOOBIE" (64195)
Publishers: Soul Assassins Music (ASCAP)/MCA Music Publishing (ASCAP)/BMG Songs, Inc. (ASCAP)/Funkdoobiest Music (ASCAP) admin. by BMG Songs, Inc. (ASCAP)/Peace Unity Love admin. by MCA Music Publishing a div. of MCA Inc. (ASCAP)

© 1993 Sony Music Entertainment Inc. #1501


RUFF
HOUSE
RECORDS
TIM DOG
STEP TO ME (LP Version)
P TO ME (Extended Version)
STEP TO ME (Radio Edit)
Randolph-B. Crawford- All tracks mix
ording, Philadelphia using the Roland
by Bobby Crawford & Tim Dog/Musicia
rums: Andy "Funky Drummer" Kravitz
ease: "PENICILLIN ON WAX" 48707
Dog Music (BMI)/Superstar Internationa
Music/Beethoven 808 (ASCAP)


RUFF
HOUSE
RECORDS
TIM DOG
EP TO ME (Instrumental)
T FANTASIES (LP Version)
T. Randolph-B. Crawford
tracks mixed by Joe "The Butcher" Nicolo
Roland SSC-8004 Sound Space Controller
Produced by TR Love and Tim Dog/
Mike Tyler Drums: Andy "Funky Drummer"
bia Release. "PENICILLIN ON WAX"
usic (BMI)/Superstar International Music/Be
AP)/
Tim Dog Music (BMI)/Making Money
rstar International Music/The Fort Music (AS



33 1/3 RPM Stereo
422-854 105-1-AS/HS

SIDE A

NOWHERE TO RUN, NOWHERE TO HIDE

1. (ALBUM VERSION) (3:55)
2. (CLEAN RADIO EDIT) (3:35)
3. (INSTRUMENTAL) (3:55)

GRAVEDIGGAZ

NOWHERE TO RUN NOWHERE TO HIDE

Written by A. Berkeley/R. Diggs/A. Hamilton/P. Huston.
Published by Gee Street Music/
PolyGram International Publ., Inc. (ASCAP)/
Wu-Tang Publishing (BMI)/Gee Street Music/
Songs Of PolyGram International, Inc. (BMI)/
Prinse Pawl Music (BMI). "Jagger The Dagger" written by
E. McDaniels used courtesy of Lonport Music
and performed by Eugene McDaniels used under license
from Atlantic Recording Corp., by arrangement
with Warner Special Products.
Produced, arranged and mixed by Prince Paul.
Recorded at GLC NYC, Paul's Coffee Shop LI, Firehouse NYC
Mastered at The Hit Factory by Chris Gehringer
Recording Engineers - Ethan Ryman, Scott Harding
Mix Engineer: Scott Harding
assisted by Emerson Mykoo, Djinji Brown.
Guest Vocals: Kurious*, Don McKenzie, Gerald Whaley.
* appears courtesy of Hoppoh Recordings, Inc

**The Gravediggaz album "6 Feet Deep"
available on Gee Street/Island
compact disc and cassette (314-524 015)**

Photogravure by Christian Witkin
Design administered by
David Calderley @ Gee Street Art

GEE STREET

ISLAND

DME

0 422-854105-1 8

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33 1/3 RPM Stereo
422-854 105-1-BS/HS

0 422-854105-1 8

Side B

1. Freak The Sorceress (3:57)
2. Freak The Sorceress (Instrumental) (3:55)
3. The Reincarnation Of Freud (1:17)
4. Nowhere To Run, Nowhere To Hide (Acappella) (3:55)

GRAVEDIGGAZ

Written by A. Berkeley/R. Diggs/A. Hamilton/P. Huston. Published by Gee Street Music/PolyGram International Publ., Inc. (ASCAP)/Wu-Tang Publishing (BMI)/Gee Street Music/ Songs Of PolyGram International, Inc. (BMI)/Prinse Pawl Music (BMI). Produced, arranged and mixed by Prince Paul. Recorded at GLC NYC, Paul's Coffee Shop LI, Firehouse NYC. Mastered at The Hit Factory by Chris Gehringer. Recording Engineers - Ethan Ryman, Scott Harding. Mix Engineer: Scott Harding assisted by Emerson Mykoo, Djinji Brown.
Trk 4 Guest Vocals: Kurious*, Don McKenzie, Gerald Whaley.
* appears courtesy of Hoppoh Recordings, Inc.

The Gravediggaz album "6 Feet Deep" available on Gee Street/Island compact disc and cassette (314-524 015)

Photogravure by Christian Witkin.
Design administered by David Calderley @ Gee Street Art

GEE STREET

ISLAND DME MANAGEMENT

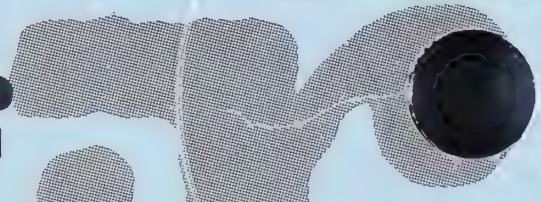
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Cold Chillin'

BIG DADDY KANE

HOW U GET A RECORD DEAL

SIDE 1
O-40830
33⅓ RPM



PRODUCED, MIXED AND ARRANGED BY TRACKMASTERZ
Executive Producers: Benny Medina and Tyrone Williams

Original version from the Cold Chillin'/Reprise album
LOOKS LIKE A JOB FOR... (1/4/2-45128)

1	Album Version	3:56
2	Clean Radio Edit	3:56
3	A cappella	3:19

(A. Hardy/A. Richbourg/F. Pimentel/S. Barnes/J. Olivier)

AZ Music/Cold Chillin' Music Pub.
(adm. by WB Music Corp.) ASCAP/TrackMasterz Music BMI

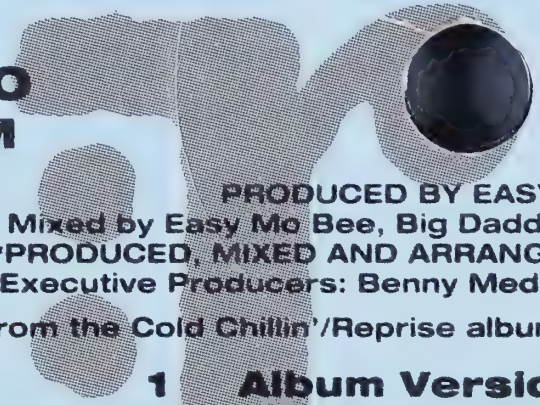
℗1993 Reprise Records

Cold Chillin'

BIG DADDY KANE

HERE COMES KANE, SCOOB AND SCRAP

SIDE 2
O-40830
33⅓ RPM



PRODUCED BY EASY MO BEE
Mixed by Easy Mo Bee, Big Daddy Kane and Mister Cee
*PRODUCED, MIXED AND ARRANGED BY TRACKMASTERZ
Executive Producers: Benny Medina and Tyrone Williams

Original versions from the Cold Chillin'/Reprise album LOOKS LIKE A JOB FOR... (1/4/2-45128)

1 **Album Version** 4:24
2 **Instrumental** 4:23

(A. Hardy/O. Harvey/J. Jackson/N. Mayrant/A. Browne/J. Butler/E. Kelly)
AZ Music/Cold Chillin' Music Pub. (adm. by WB Music Corp.)/
Bee Mo Easy Music (adm. by EMI-April Music) ASCAP/Ernkel Music Corp. BMI

3 **HOW U GET A RECORD DEAL (Instrumental)*** 3:56

(A. Hardy/A. Richbourg/F. Pimentel/S. Barnes/J. Olivier)
AZ Music/Cold Chillin' Music Pub.
(adm. by WB Music Corp.) ASCAP/TrackMasterz Music BMI

Contains a sample of "Grand Central Shuttle"
performed by Johnny Griffiths, courtesy of Ernest Kelly

℗1993 Reprise Records



A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side A
01241-41839-1

1. Oh My God (Remix)	**4:00**
2. Award Tour	**3:27**
3. Can I Kick It?	**4:26**
4. One, Two, St** *featuring Busta Rhymes*	**4:32**

This compilation ℗ & © 2003 Zomba Recording Corporation



A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM



Side B
01241-41839-1

1. Electric Relaxation	3:44
2. Mr. Incognito-*previously unreleased*	3:49
3. I Left My Wallet In El Segundo	4:05
4. Check The Rhime	3:36
5. Lyrics To Go (Tumblin' Dice Remix)	3:49

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A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side C
01241-41839-1

1. Scenario	4:10
2. Same Ol' Thing	4:23
3. Buggin' Out	3:37
4. Bonita Applebum	3:35

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A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side D
01241-41839-1

1. Jazz (We've Got)	4:10
2. Glamour & Glitz	3:38
3. Clap Your Hands	3:32
4. The Night He Got Caught- *previously unreleased*	3:10
5. Peace, Prosperity & Paper	3:59

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american recordings
Side A
american
DJ KOOL · Let Me Clear My Throat
a
STEREOPHONIC
experience
33⅓
RPM
1 Old-School Reunion Remix 4:50
2 No "Damn" Old-School Reunion Remix 4:52
3 Old-School Reunion Edit 4:23 4 Tupac Tribute Edit 1:22
Produced by DJ Kool, s/x and Fred Derby / Recorded live at Club Gothum, Philadelphia, PA; Live Engineer: Fred Derby; Mixed by s/x, DJ Kool and Fred Derby
Performed by DJ Kool, Doug E. Fresh and Biz Markie
Biz Markie appears courtesy of Cold Chillin' Records/Epic Records
Track 1 from the American Recordings album
Let Me Clear My Throat (4/2-43105)
(DJ Kool/Doug E. Fresh/Biz Markie) Kool Music/CLR Music ASCAP
© 1994 American Recordings.
℗ 1996 American Recordings
0-43764


american recordings
Side AA
american
DJ KOOL · Let Me Clear My Throat
a
STEREOPHONIC
experience
33⅓
RPM
1 Klassic Kool Original Version* 4:49
2 Funkmaster Flex Remix** 3:47 3 45 King Bass 'N' Funk Remix*** 4:30
*Produced by DJ Kool, s/x and Fred Derby; Recorded live at Bahama Bay, Philadelphia, PA;
Live Engineers: Al Grey and Michael Grey; Mixed by s/x, DJ Kool and Fred Derby
**Produced by Funkmaster Flex; Recorded and Mixed by Kieran Walsh;
Drum Programming: Michelob / ***Produced by DJ Mark the 45 King, s/x and Fred Derby;
Recorded and Mixed by DJ Mark the 45 King, s/x and Fred Derby
Original version from the American Recordings album
Let Me Clear My Throat (4/2-43105)
(DJ Kool) Kool Music/CLR Music ASCAP
℗ 1994 American Recordings.
℗ 1996 American Recordings
0-43764

TERMINATOR X AND THE GODFATHERS OF THREATT
SUPER BAD

SIDE 1

314 523 350-1
(314 523 343-1)

TERMINATOR'S BACK
M. Amnino-N. Rogers

KIDDS FROM THE TERROR
G. Thompson-J. Bazemore-V. Brownlee-S. Chaplin

STICKA
C. Ryder-T. Morrow-L. Moorar-O. Jackson-N. Rogers

IT ALL COMES DOWN TO THE MONEY
C. Shocklee-K. Miller-R. Earl-S. Miller-L. Smith-N. Rogers

1-2 BMI; 3-4 ASCAP/BMI
Executive Producer The Bomb Squad
Produced by Terminator X & Carl Ryder
Co-Produced by Larry Smith and Charlie Chase
℗ 1994 Rush Associated Labels

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TERMINATOR X AND THE GODFATHERS OF THREATT
SUPER BAD
SIDE 2
314 523 350-1
(314 523 348-1)
THUMPIN'S GOIN ON
N. Rogers
KRUNCHTIME
M. Kay N. Rogers
G'DAMN DATT DJ MADE MY DAY
N. Rogers-J. Scaccia
STYLEWILD '94
A. Horns-E. Hoskins-C. Maricos-C. Brown-J. Wilson-K. Crump-D. Manson-
P. Diggs-K. Ferguson-K. Carson-J. Livingston-N. Rogers
1-2-5 BMI & ASCAP/BMI
Executive Producer: The Bomb Squad
Produced by Terminator X & Carl Ryder
Co-Produced by Larry Smith
and Charlie Chase
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Made in USA


JIVE
VA 66001
(VA 66001 SA)
© 1982 ZOMBA
PRODUCTIONS LTD.
SIDE 1
33⅓ RPM
JIVE RHYTHM TRAX
1. 130 B.P.M. (4:02)
2. 114 B.P.M. (5:35)
3. 122 B.P.M. (4:14)
4. 108 B.P.M. (4:06)
ALL SONGS WRITTEN BY L. LINN
ALL SONGS PUBLISHED BY
ZOMBA ENTERPRISES INC.
PRODUCED BY THE WILLESDEN DODGERS
MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57TH STREET, NEW YORK, N.Y.
ARISTA


JIVE
VA 66001
(VA 66001 SB)
© 1982 ZOMBA
PRODUCTIONS LTD.
SIDE 2
33⅓ RPM
JIVE RHYTHM TRAX
1. 102 B.P.M. (4:22)
2. 122 B.P.M. (5:08)
3. 152 B.P.M. (4:57)
4. 114 B.P.M. (5:05)
ALL SONGS WRITTEN BY L. LINN
ALL SONGS PUBLISHED BY
ZOMBA ENTERPRISES INC.
PRODUCED BY THE WILLESDEN DODGERS
MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57TH STREET, NEW YORK, N.Y. 10019
ARISTA

Cook-Rock RECORDS

SUMMIT

ENTERTAINMENT, INC.

SIDE B
33 1/3 RPM / STEREO
STS-5464
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Cook Rock Records
Summit Entertainment, Inc.
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HYPERDERMIC NEEDLZ

"WORD - UP"

1. RAW MIX
2. RADIO
3. INSTRUMENTAL

Produced by: Sonata / Written by: Napalm Bomb, Non DaScrip, Breez
Executive Producer: Thurston Howell III, Sonata
Artwork & Logos: Breez
Recorded at: Duplex Sounds Ent., Dana Mars
Mixed at: I.N.S. Studio Ent., Cold Rock
Big Ups: Brooklyn, Newhaven, Rapitself
Cook Rock Records 14 Jumel Terrace
N.Y.N.Y. 10032
Tel>: (212)568-3373
Fax: (212)568-0704

Manufactured & Distributed by: SUMMIT ENTERTAINMENT, INC. 10117 W. Oakland Park Blvd., Suite 407, Sunrise, Fl. 33351 / Tel. (305) 746-5551 / Fax: (305) 746-3107

Cook-Rock RECORDS

SUMMIT

ENTERTAINMENT, INC.

SIDE A
33 1/3 RPM / STEREO
STS-5464
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Cook Rock Records
Summit Entertainment, Inc.
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HYPERDERMIC NEEDLZ

"ALWAYS"

1. RAW MIX
2. RADIO
3. INSTRUMENTAL

Produced by: Sonata / Written by: Napalm Bomb, Non DaScrip, Breez
Executive Producer: Thurston Howell III, Sonata
Artwork & Logos: Breez
Recorded at: Duplex Sounds Ent., Dana Mars
Mixed at: I.N.S. Studio Ent., Cold Rock
Big Ups: Brooklyn, Newhaven, Rapitself
Cook Rock Records 14 Jumel Terrace
N.Y.N.Y. 10032
Tel>: (212)568-3373
Fax: (212)568-0704

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PRO-BITCHIN'

"GANJA WOMAN"

GirlJam Records © 1999

Side B



Ganja Bash prod. Sista Sensi 6.53
Ganja Woman " The Ras Mix" 4.51
Remix King Ultrasound

GirlJam Records P.O. Box 20163. Col. Circle Stataion NYC, NY 10023 212.9698868


WILD GUITARS
LES BAXTER
And His Orchestra
Capitol
REG. U.S. PAT. OFF.
RECORDS
T-1248
(T1-1248)
1
1. SABRE DANCE
(Aram Khachaturian-Arr. By
Les Baxter-Al Harris)
2. MARACANGALHA
(Dorival Caymmi)
3. DESILUSAO
4. CABAYO
(Les Baxter-Riz Ortolani)
5. PICCOLISSIMA SERENATA
(Ferrio-Hourdeaux-Amurri)
6. MY BUDDY
(Walter Donaldson
Gus Khan)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. Capitol • MARCA REG. • U.S. PAT. NO. 2,631,859


WILD GUITARS
LES BAXTER
And His Orchestra
Capitol
REGTUS PAT-OFF
RECORDS
T-1248
(T2-1248)
2
1. RITUAL FIRE DANCE
(Manuel de Falla)
2. BRAZILIAN SLAVE SONG
(Lamartine Babo)
3. TELL ME, MARGARITA
(Mariano Merceron)
4. MANDOLINO
(Les Baxter-Riz Ortolani)
5. CUBANA MULATTA
(Les Baxter-Pepe Gomboa)
6. TICO TICO
(Zequinha Abreu)
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859

EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901A
(34279)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE A (20:46)
Produced by
Philip Glass and
Kurt Munkacsi

KNEE PLAY 1 (chorus and electric organ)

Act I
Scene 1—TRAIN
(ensemble with solo voice and chorus
joining at the end)

©℗1979 The Tomato Music Company, Limited. New York, N.Y. Printed in U.S.A.



EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901B
(34279)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE B (23:20)
Produced by
Philip Glass and
Kurt Munkacsi

Act I
Scene 2—TRIAL
(chorus, violin, electric organ and flutes)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901C
(34280)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE C (20:26)
Produced by
Philip Glass and
Kurt Munkacsi

KNEE PLAY 2 (Violin solo)

Act II
Scene 1—DANCE 1
FIELD WITH SPACESHIP
(ensemble with solo voice/dancers)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901D
(34280)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE D (19:27)
Produced by
Philip Glass and
Kurt Munkacsi

Act II
Scene 2—NIGHT TRAIN
(4 voices, chorus, and small ensemble)

KNEE PLAY 3 (chorus a capella)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901E
(34281)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE E (18:16)
Produced by
Philip Glass and
Kurt Munkacsi

Act III
Scene 1—TRIAL/PRISON
(chorus and electric organ, ensemble at the end)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901F
(34281)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE F (23:45)
Produced by
Philip Glass and
Kurt Munkacsi

Act III
Scene 2—DANCE 2
FIELD WITH SPACESHIP
(6 voices, violin, electric organ)

KNEE PLAY 4 (chorus and violin)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901G
(34282)
Dunvegen Music Publishers
ASCAP



STEREO
SIDE G (19:19)
Produced by
Philip Glass and
Kurt Munkacsi

Act IV
Scene 1—BUILDING/TRAIN (chorus and ensemble)
Scene 2—BED (solo electric organ and voice)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901H
(34282)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE H (18:54)
Produced by
Philip Glass and
Kurt Munkacsi

Act IV
Scene 3—SPACESHIP (chorus and ensemble)

KNEE PLAY 5
(women's chorus, violin and electric organ)

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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE ONE
3XX 2737
S40,582
A LESLEE PRODUCTION
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE TWO
3XX 2737
S40,583
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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE THREE
3XX 2737
S40,584
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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE FOUR
3XX 2737
S40,585
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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE FIVE
3XX 2737
S40,586
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WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE SIX
3XX 2737
S40,587
A LESLEE PRODUCTION
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NEWTON RECORDS

BILLY FELLOWS

TWELVE DAYS OF CHRISTMAS

1. **Twelve Days of Christmas**
   Billy Fellows (ASCAP)
2. **After Love**
   Billy Fellows (ASCAP)

SIDE 1

33 1/3 Stereo
Newton Records

3. **This Song**
   Gamble, Huff & Gilbert (BMI)
4. **Lawrence Welk Awards**
   (ASCAP)



NEWTON RECORDS

~~BILLY FELLOWS~~

TWELVE DAYS OF CHRISTMAS

1. **Very Good Year**
   (ASCAP)
2. **W.O.L.D.**
   Harry Chapin (BMI)

SIDE 2

33 1/3 Stereo
Newton Records

3. **Early In The Morning**
   Paul Vanee, Leon Carr (BMI)




Accent
"SOUNDS OF LOVE"
The Guitars of BUDDY MERRILL with Strings
SIDE ONE
STEREO
ACS 5024
1. LOVE FOR SALE (Porter)
2. LAURA (Raksin-Mercer)
3. A MAN AND A WOMAN
(Lia-Barouh-Keller)
4. SOPHISTICATED LADY
(Ellington-Parish-Mills)
5. NIGHT AND DAY (Porter)

Accent

"SOUNDS OF LOVE"

The Guitars of BUDDY MERRILL with Strings

SIDE TWO
STEREO

ACS 5024

1. I WILL WAIT FOR YOU (LeGrand)
2. MISTY (Garner-Burke)
3. TEMPTATION (Brown-Freed)
4. MY SECRET LOVE (Fain-Webster)
5. WITHOUT MY LOVER
(Bloch-Guitton-Michel-Engwick)

RECORDS

Kenny Pore

Inner City Dreams

SIDE A

JL 010

℗ ©1984 ITI RECORDS

1. Inner City Dreams	4.27
2. Endurance	4.01
3. Sunset	6.47

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RECORDS
Kenny Pore
Inner City Dreams
SIDE B
JL 010
℗ ©1984 ITI RECORDS
1. From The Heart 5:52
2. Everyone Needs Someone Like You 4:19
3. Inner City Dreams 6:32
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NUGGETS



elektra

SIDE ONE 7E-2006-A STEREO
(* INDICATES MONAURAL)

ORIGINAL ARTYFACTS FROM
THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **I HAD TOO MUCH TO DREAM (LAST NIGHT)** (The Electric Prunes) **2:55**
2. **DIRTY WATER** (The Standells) **2:47**
3. **NIGHT-TIME** (The Strangeloves) **3:05**
4. **LIES** (The Knickerbockers) **2:41**
*5. **RESPECT** (The Vagrants) **2:13**
*6. **A PUBLIC EXECUTION** (Mouse) **2:43**
7. **NO TIME LIKE THE RIGHT TIME** (The Blues Project) **2:49**

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

NUGGETS



SIDE FOUR 7E-2006-D STEREO
(* INDICATES MONAURAL)

elektra

ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **LET'S TALK ABOUT GIRLS** (Chocolate Watch Band) **2:41**
*2. **SIT DOWN I THINK I LOVE YOU** (The Mojo Men) **2:16**
*3. **RUN, RUN, RUN** (The Third Rail) **2:00**
*4. **MY WORLD FELL DOWN** (Sagittarius) **3:45**
5. **OPEN MY EYES** (Nazz) **2:48**
6. **FARMER JOHN** (The Premiers) **3:46**
*7. **IT'S-A-HAPPENING** (The Magic Mushrooms) **2:40**

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

NUGGETS



SIDE TWO 7E-2006-B STEREO
(* INDICATES MONAURAL)

elektra

ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **OH YEAH** (The Shadows of Knight) 2:44
2. **PUSHIN' TOO HARD** (The Seeds) 3:03
*3. **MOULTY** (The Barbarians) 2:29
*4. **DON'T LOOK BACK** (The Remains) 2:35
*5. **INVITATION TO CRY** (The Magicians) 2:55
6. **LIAR, LIAR** (The Castaways) 1:52
*7. **YOU'RE GONNA MISS ME**
(The Thirteenth Floor Elevators) 2:24

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

NUGGETS



SIDE THREE 7E-2006-C STEREO
(* INDICATES MONAURAL)

elektra

ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **PSYCHOTIC REACTION** (Count Five) 2:56
*2. **HEY JOE** (The Leaves) 2:47
*3. **JUST LIKE ROMEO AND JULIET** (Michael and The Messengers) 2:06
*4. **SUGAR AND SPICE** (The Cryan Shames) 2:26
5. **BABY PLEASE DON'T GO** (The Amboy Dukes) 5:32
6. **TOBACCO ROAD** (The Blues Magoos) 4:39

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

TOM PETTY
FULL MOON FEVER



® MCA RECORDS
MCA-6253

All songs written by Tom Petty - Jeff Lynne except
*written by Tom Petty - Mike Campbell and
**written by Tom Petty - Jeff Lynne - Mike Campbell

All songs published by Gone Gator Music / SBK April Music, Inc. - ASCAP except
*published by Gone Gator Music / Wild Gator Music (adm. by WB Music Corp.) - ASCAP and **published by Gone Gator Music / SBK April Music, Inc. / Wild Gator Music (adm. by WB Music Corp.) - ASCAP

MCA 8770

SIDE ONE

1 FREE FALLIN' 4:14

2 I WON'T BACK DOWN 2:56

3 LOVE IS A LONG ROAD* 4:06

4 A FACE IN THE CROWD 3:58

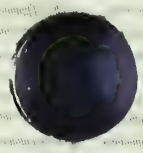
5 RUNNIN' DOWN A DREAM** 4:23

PRODUCED BY JEFF LYNNE, WITH T.P. AND MIKE CAMPBELL

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TOM PETTY
FULL MOON FEVER

PRODUCED BY JEFF LYNNE,
WITH T.P. AND MIKE CAMPBELL



®MCA RECORDS
MCA-6253

All songs written by Tom Petty - Jeff Lynne except
*written by Gene Clark and
**written by Tom Petty

All songs published by Gone Gator Music/
SBK April Music, Inc. - ASCAP except
*published by Tickson Music - BMI and
**published by Gone Gator
Music - ASCAP

MCA 8771

SIDE TWO

1 FEEL A WHOLE LOT BETTER* 2:47

2 YER SO BAD 3:05

3 DEPENDING ON YOU** 2:47

4 THE APARTMENT SONG** 2:31

5 ALRIGHT FOR NOW** 2:00

6 A MIND WITH A HEART OF ITS OWN 3:29

7 ZOMBIE ZOO 2:56

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Arc
CITATION SERIES
THE ESSO TRINIDAD STEELBAND
Esso Trinidad Steelband
SIDE A
ACS 5009
STEREO
1. DOWNTOWN 2:56
2. BLUE DANUBE 3:30
3. SPANISH FLEA 2:31
4. "67" 2:12
5. EINE KLEINE NACHT MUSIC 3:50
6. MIDNIGHT IN MOSCOW 4:51
PRODUCED IN CANADA BY ARC SOUND LIMITED


Arc
CITATION SERIES
THE ESSO TRINIDAD STEELBAND
Esso Trinidad Steelband
SIDE B
ACS 5009
STEREO
1. MICHELLE 3:08
2. ROMEO AND JULIET 4:05
3. EL MAR 4:09
4. VARIATIONS ON A THEME OF PAGANINI 5:10
5. NO MONEY NO LOVE 3:28
PRODUCED IN CANADA BY ARC SOUND LIMITED

"VICTOR" DOG AND PHONOGRAPH "HIS MASTER'S VOICE" TRADEMARKS REGISTERED

STEREO 33 ⅓ r.p.m.

SJX-30221

SEA AND SKY/STOMU YAMASHTA

DIGITAL REMIX

JVC

SIDE 1

1. A PHOTON
2. APPEARED
3. AND
4. TOUCHED;

STOMU YAMASHTA

Composed By Stomu Yamashta

Arranged By Stomu Yamashta & Paul Buckmaster

(SJX-30221-A)

℗1984

④

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MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN.

"VICTOR"-DOG AND PHONOGRAPH-"HIS MASTER'S VOICE" TRADEMARKS REGISTERED

STEREO 33 1/3 r.p.m.

SJX-30221

SEA AND SKY/STOMU YAMASHTA

DIGITAL
REMIX

JVC

SIDE 2

1. AH · · ·
2. TIME
3. TO SEE
4. TO KNOW

JASRAC

STOMU YAMASHTA

Composed By Stomu Yamashta

Arranged By Stomu Yamashta & Paul Buckmaster

(SJX-30221-B)

℗1984

④

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SH 268 A
(VID 326-A 19)

33⅓ RPM
Produced by: SYLVIA, INC.
& Jigsaw Productions

GRAND MASTER FLASH & THE FURIOUS FIVE

1. SHE'S FRESH (Boobie Knight, Milton Edwards) 4:56
Julio-Brian Music (BMI)
2. IT'S NASTY (Tom Tom Club) 4:15
Metered Music Inc. (ASCAP)
3. SCORPIO (Coffey) 5:10 - Interior Music (BMI)
4. IT'S A SHAME (MT. AIRY GROOVE) - 4:58
(Wonder, Garret, Wright, Harmon, Lloyd & Napoleon)
Jobete (BMI), G. W. Publ. Co. (ASCAP) & Outernational Publ. Co.

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96 West St., Englewood, N.J. 07631



SH 268 B
(VID 327-B 19)

33⅓ RPM
Produced by: SYLVIA, INC.
& Jigsaw Productions

GRAND MASTER FLASH & THE FURIOUS FIVE

1. DREAMIN' (Furious Five) 5:45
Sugar Hill Music Publ. Ltd. (BMI)
2. YOU ARE (Gary Henry) 4:49
Sugar Hill Music Publ. Ltd. (BMI)
3. THE MESSAGE - 7:11
(E. Fletcher, M. Glover, S. Robinson & J. Chase)
Sugar Hill Music Publ. Ltd. (BMI)

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96 West St., Englewood, N.J. 07631


Capitol
REG U.S. PAT. OFF.
RECORDS
HOT ROD HOOTENANNY
MR. GASSER & THE WEIRDOS
T-2010
(T2-2010)
2
1. EEFEN IT DON'T GO CHROME IT (2:15)
(Ed Roth-Robert M. Klimes)
2. 1320 (2:27)
(Ed Roth-Robert M. Klimes)
3. WEIRDO WIGGLE (2:01)
(Ed Roth-Robert M. Klimes)
4. DRAGNUTZ (1:55)
(Roth-Klimes-Levy)
5. CHOPPED NASH (2:08)
(Roth-Klimes-Levy)
6. MY COUPE EEFEN TALKS (1:52)
(Roth-Klimes-Levy)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859

LIL' J

Side 1:

1. Intro-Born Ready (:39)
2. Lil'J (4:25)
3. It's The Weekend (Featuring Kandi) (3:02)
4. Raise 'Yo Hands Up (3:48)



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ED-11429-1


Side 2:
5. Gotta Get Up (3:45)
6. I Didn't Know (4:17)
7. Lil' J Took My Girl (3:33)
8. Parents Don't Understand Interlude (:30)
9. Parents Don't Understand (3:29)
Lil' J
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ED-11429-1


Side 3:
10. See You Smile Again
Interlude (:39)
11. See You Smile Again
(Featuring Ricky Bell) (5:04)
12. Come Out and Play (4:12)
13. How Much I Love You (4:02)
LIL' J
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ED-11429-1


Side 4:
14. Why (3:51)
15. All About J (3:37)
16. Grown Young Man (5:00)
17. It's The Weekend
(Featuring Kandi) (3:35)
EZ ELPEE Remix Featuring Lord Tariq
LIL' J
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ED-11429-1


SAM
12" STEREO
EXTENDED PLAY SINGLE 33⅓ R.P.M.
THE EVASIONS
S-12339
(S-12339-1)
SIDE 1
Time: 6:21
groove production
WIKKA WRAP
(A. SEAR)
A JONATHAN FEARING EDIT
PRODUCED BY: CIRRUS PRODUCTIONS
FOR GROOVE PRODUCTIONS
PUBLISHER: SCREEN GEMS/EMI MUSIC LTD.
© ℗ 1981 SAM RECORDS, INC.
MFG. BY SAM RECORDS, INC. 45-50 38TH ST., LONG ISLAND CITY, N.Y. 11101

SAM

12" STEREO
EXTENDED PLAY SINGLE 33⅓ R.P.M.

THE EVASIONS

S-12339
(S-12339-2)

SIDE 2
Time: 4:27

groove production

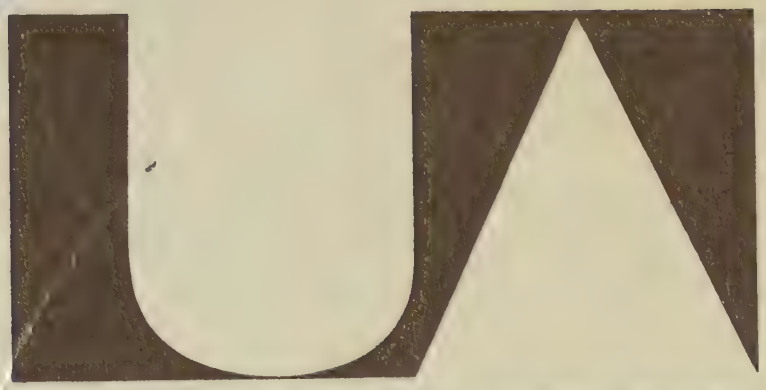
ALL WRAPPED UP
(A. SEAR)

A JONATHAN FEARING EDIT
PRODUCED BY: CIRRUS PRODUCTIONS
FOR GROOVE PRODUCTIONS

PUBLISHER: SCREEN GEMS/EMI MUSIC LTD.

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UNITED ARTISTS RECORDS ®

SIDE 1

STEREO
UA-LA299-G

Produced by
Phil Ramone

ON HER MAJESTY'S SECRET SERVICE

Original Motion Picture Soundtrack

***1. WE HAVE ALL THE TIME IN THE WORLD • 3:08**
Vocal by Louis Armstrong

2. THIS NEVER HAPPENED TO THE OTHER FELLER • 4:25

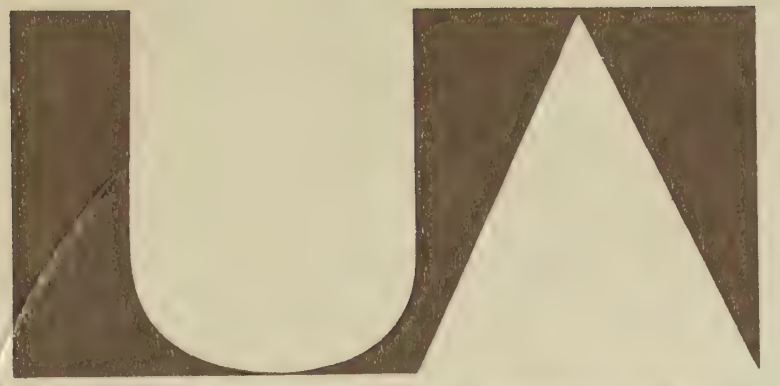
3. TRY • 3:24 / 4. SKI CHASE • 2:52

***5. DO YOU KNOW HOW CHRISTMAS TREES ARE GROWN? • 3:19**
Vocal by Nina

Arranged and Conducted by John Barry
Music Composed by John Barry
*Lyrics by Hal David
Published by Unart Music Corporation/BMI
*Published by United Artists
Music Co., Inc. ASCAP

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UNITED ARTISTS RECORDS®

SIDE 2

STEREO
UA-LA299-G

Produced by
Phil Ramone

ON HER MAJESTY'S SECRET SERVICE

Original Motion Picture Soundtrack

1. MAIN THEME "ON HER MAJESTY'S SECRET SERVICE" • 2:33
2. JOURNEY TO BLOWFELD'S HIDEAWAY • 3:25
***3. WE HAVE ALL THE TIME IN THE WORLD • 2:56**
4. OVER & OUT • 2:40 / 5. BATTLE AT PIZ GLORIA • 4:00
***6. WE HAVE ALL THE TIME IN THE WORLD /**
****JAMES BOND THEME (Medley) • 4:32**

Arranged and Conducted by John Barry
Music Composed by John Barry
**Composed by Monty Norman
*Lyrics by Hal David
Published by Unart Music Corporation BMI
*Published by United Artists
Music Co., Inc. ASCAP
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I Got Somethin' For Ya!

Writers: J. Castor, E. Henderson, J. Pruitt, BMI

Producers: J. Castor - E. Henderson, Jr.

E-Man Recording Co. ©℗ 1999 The Jimmy Castor Bunch, BMI

Side A

33 1/3 RPM

JC0895

JCB

The Jimmy Castor Bunch

You Gotta Be Strong - Today

Writer: J. Castor BMI

Producers: J. Castor - G. Thomas

E-Man Recording Co. ©℗ 1999 The Jimmy Castor Bunch, BMI

Side B

33 1/3 RPM

JC0895

J.C.B.

The Jimmy Castor Bunch

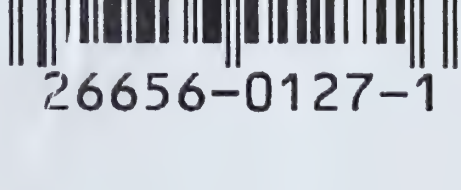
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RECORDS

FRANK SKI

WAR-127B
SIDE TWO
STEREO
33 1/3 RPM



WHORES IN THIS HOUSE

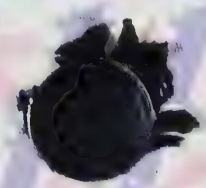
(FRANK SKI)
PRODUCED BY FRANK SKI
VOCAL SAMPLE BY AL MCLARAN, JR.
PUBLISHED BY FUTURE SIGHTS & SOUNDS MUSIC/BMI
RECORDED AND MIXED AT
HIGH HEELS STUDIO, BALTIMORE, MD
© 1992 DECO RECORDS

Manufactured and Distributed by Warlock Records, Inc., 200 Park Avenue South, N.Y., N.Y. 10003

"K.C. & THE SUNSHINE BAND"

K.C. &
THE SUNSHINE BAND

T. K. Records



STEREO
603
(603-A)

LET IT GO (Part One)	2:56
THAT'S THE WAY (I LIKE IT)	5:07
GET DOWN TONIGHT	5:14
BOOGIE SHOES	2:15

All songs written by
H.W. Casey and Richard Finch
PRODUCED AND ARRANGED BY:
H.W. CASEY & RICHARD FINCH
All songs published by
SHERLYN PUBLISHING CO., INC. (BMI)
℗ 1975, T.K. Records, a div. of
T.K. Productions, Inc.
™ T.K. Records

DIST. BY T. K. PRODUCTIONS — 495 S.E. 10th CT., HIALEAH, FLA. 33010

"K.C. & THE SUNSHINE BAND"

K.C. &
THE SUNSHINE BAND

T. K. Records

STEREO
603
(603-B)

AIN'T NOTHIN' WRONG	3:07
I'M SO CRAZY ('BOUT YOU)	3:04
WHAT MAKES YOU HAPPY	2:49
I GET LIFTED	3:04
LET IT GO (Part Two)	2:01

PRODUCED AND ARRANGED BY:
H.W. CASEY & RICHARD FINCH
All songs written by H.W. Casey and Richard Finch, except, "I'M SO CRAZY ('BOUT YOU)", written by H.W. Casey, Richard Finch, and Willie Clarke
All songs published by
SHERLYN PUBLISHING CO., INC. (BMI)

℗ 1975, T.K. Records, a div. of
T.K. Productions, Inc.
℠ T.K. Records

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STEREO
Mercury
RECORDS
BIG BAND BOSSA NOVA
QUINCY JONES & HIS ORCH.
SR-60751-A
Side 1
A Stereophonic
High Fidelity
Recording
1. SOUL BOSSA NOVA - 2:40
2. BOOGIE BOSSA NOVA - 2:39
3. DESAFINADO - 2:52
4. BLACK ORPHEUS (Manha De Carnaval) - 2:56
5. SE E TARDE ME PARDOA (Forgive Me If I'm Late) - 4:18
LONG PLAYING HIGH FIDELITY

STEREO



BIG BAND BOSSA NOVA
QUINCY JONES & HIS ORCH.

SR-60751-B
Side 2

A Stereophonic
High Fidelity
Recording

1. ON THE STREET WHERE YOU LIVE - 2:31
2. SAMBA DE UMA NOTA SO (One Note Samba) - 1:59
3. LALO BOSSA NOVA - 3:10
4. SERENATA - 3:21
5. CHEGA DE SAUDADE (No More Blues) - 5:38

LONG PLAYING HIGH FIDELITY

...visual sound

STEREO

BIG SWING FACE

The Buddy Rich Big Band



ST-20117 1

1. NORWEGIAN WOOD (This Bird Has Flown)
   (J. Lennon-P. McCartney) Maclen Mus., Inc. - BMI - 2:57
2. BIG SWING FACE (Bill Potts)
   West Coast Mus. Publ.-Cathy-Marie Mus. - ASCAP - 5:15
3. MONITOR THEME (Giant-Baum-Kaye)
   Noma Mus., Inc. - Living Mus., Inc. - BMI - 2:39
4. WACK WACK (Walker-Young-Holt-Storball)
   McLaughlin Publ. Co. - BMI - 3:04
5. LOVE FOR SALE (Cole Porter)
   Harms, Inc. - ASCAP - 4:30

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

...visual sound

STEREO

BIG SWING FACE

The Buddy Rich Big Band



ST-20117 2

1. MEXICALI NOSE (Harry Betts)
   Har-Bock Mus. Co.-Pascagoula Mus. - BMI - 2:49
2. WILLOWCREST (Bob Florence)
   West Coast Mus. Publ. -Cathy-Marie Mus. - ASCAP - 4:55
3. THE BEAT GOES ON (Sonny Bono)
   Chris-Marc-Cotillion - BMI - 4:40
4. BUGLE CALL RAG (Pettis-Meyers-Schoebel)
   Mills Mus., Inc. - ASCAP - 4:42

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

AN OFFERING OF SONGS

S. Evelyn Avoglia
accompanied by:
Kathleen P. Deignan, C.N.D., Mary B. Liguori,
and Gina Sader

STEREO



SIDE ONE

1. We Praise Your Name
2. Eye Has Not Seen
3. Father, the Hour Has Come
4. Do Not Forget
5. My Father Works
6. Look, Your God Is Coming

AN OFFERING OF SONGS

S. Evelyn Avoglia
accompanied by:
Kathleen P. Deignan, C.N.D., Mary B. Liguori,
and Gina Sader

STEREO

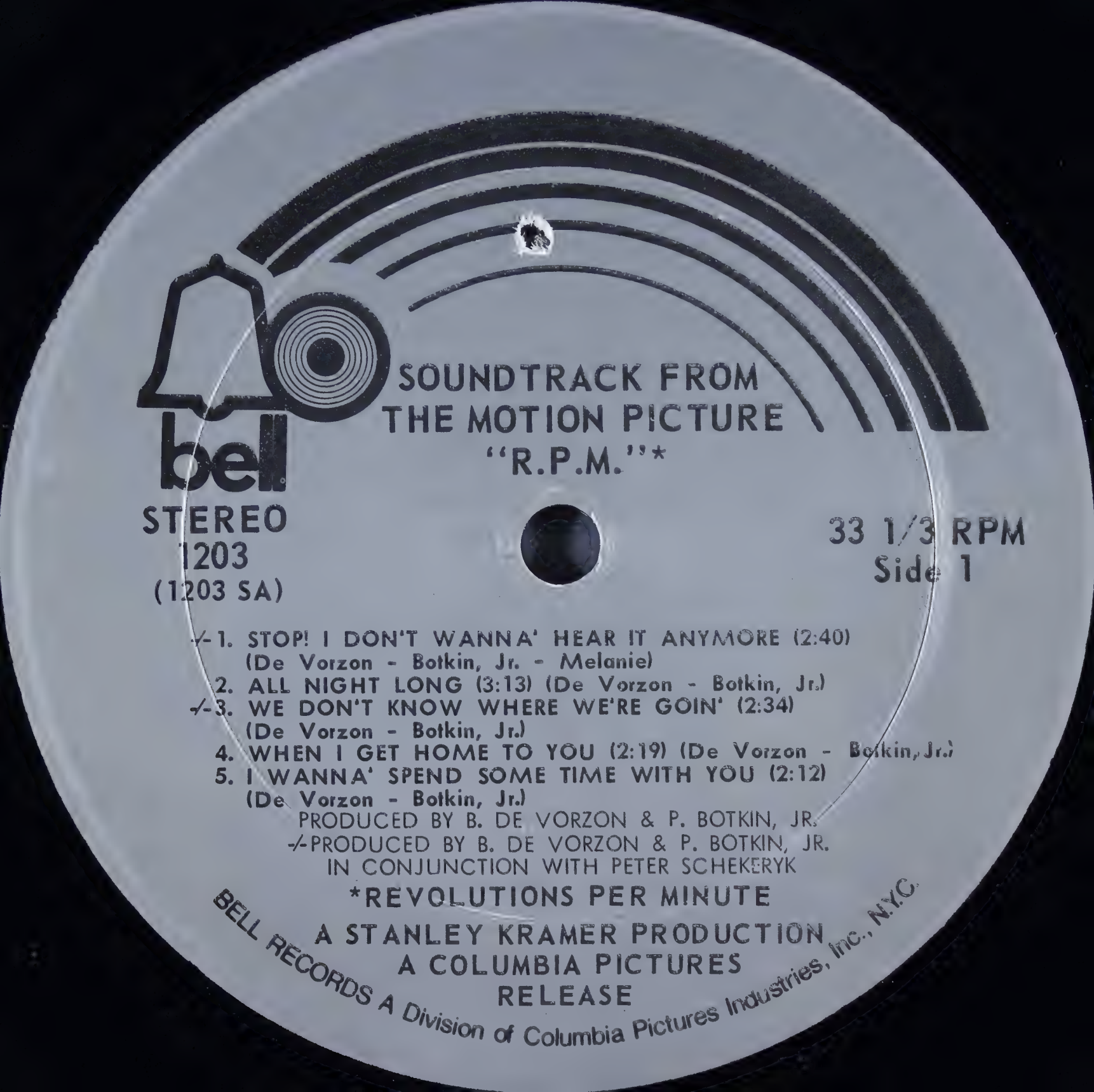


SIDE TWO

1. Your Right Hand
2. Cradle of the Heart
3. Justice Shall Flourish
4. It Is With You That We Journey
5. Blessed Be the Lord
6. Who Is the Shepherd


UNI
Produced by Frank Slay
THE RAINY DAZE
STEREO
73002
(US 1002)
Side 1
1. ABSURD BIRD (2:57)
(T. Gilbert-J. Carter)
2. BABY I NEED YOUR LOVING (3:31)
(E. Holland-L. Dozier-B. Holland)
3. WEATHERMAN (2:30)
(T. Gilbert-J. Carter)
4. OUT OF A CALICO DREAM (2:26)
(T. Gilbert-J. Carter)
5. SHAKE
(S. Cooke)
KNOCK ON WOOD (3:57)
(E. Floyd-S. Cropper)
RESPECT
(O. Redding)
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
Produced by Frank Slay
THE RAINY DAZE
STEREO
73002
(US 1003)
Side 2
1. DISCOUNT CITY (2:37)
(M. Ferris)
2. THAT ACAPULCO GOLD (2:23)
(T. Gilbert-J. Carter)
3. TRY A LITTLE HARDER (2:30)
(T. Gilbert-J. Carter)
4. FOR WHAT IT'S WORTH (2:56)
(S. Stills)
5. IN MY MIND LIVES A FOREST (2:45)
(T. Gilbert-J. Carter)
6. SNOW AND ICE AND BURNING SAND (3:11)
(T. Gilbert-J. Carter)
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


bell
SOUNDTRACK FROM
THE MOTION PICTURE
"R.P.M."*
STEREO
1203
(1203 SA)
33 1/3 RPM
Side 1
-/-1. STOP! I DON'T WANNA' HEAR IT ANYMORE (2:40)
(De Vorzon - Botkin, Jr. - Melanie)
2. ALL NIGHT LONG (3:13) (De Vorzon - Botkin, Jr.)
-/-3. WE DON'T KNOW WHERE WE'RE GOIN' (2:34)
(De Vorzon - Botkin, Jr.)
4. WHEN I GET HOME TO YOU (2:19) (De Vorzon - Botkin, Jr.)
5. I WANNA' SPEND SOME TIME WITH YOU (2:12)
(De Vorzon - Botkin, Jr.)
PRODUCED BY B. DE VORZON & P. BOTKIN, JR.
-/-PRODUCED BY B. DE VORZON & P. BOTKIN, JR.
IN CONJUNCTION WITH PETER SCHEKERYK
*REVOLUTIONS PER MINUTE
A STANLEY KRAMER PRODUCTION
A COLUMBIA PICTURES
RELEASE
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


bell
SOUNDTRACK FROM
THE MOTION PICTURE
"R.P.M."*
STEREO
1203
(1203 SB)
33 1/3 RPM
Side 2
1. STOP! I DON'T WANNA' HEAR IT ANYMORE (2:10)
(De Vorzon - Botkin, Jr. - Melanie)
2. TRANSISTOR Q (2:25) (De Vorzon - Botkin, Jr.)
3. WE DON'T KNOW WHERE WE'RE GOIN' (1:59)
(De Vorzon - Botkin, Jr.)
4. ALL NIGHT LONG (1:49) (De Vorzon - Botkin, Jr.)
5. THE RIOT (2:43) (De Vorzon - Botkin, Jr.)
6. PACO'S FAREWELL (2:27) (De Vorzon - Botkin, Jr.)
PRODUCED BY B. DE VORZON & P. BOTKIN, JR.
*REVOLUTIONS PER MINUTE
A STANLEY KRAMER PRODUCTION
A COLUMBIA PICTURES
RELEASE
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

PEACOCK

2809 Erastus Street, Houston, Texas

TELL HIM

THE CHARIOT GOSPEL SINGERS

Side 1
PLP 146
LRS 8534



World's Greatest
Spirituals
33⅓ RPM

TELL HIM
(C. Smith) Lion Publishing Co., Inc. BMI
WADIN'
(I. Rankins) Lion Publishing Co., Inc. BMI
IN ZION
(I. Rankins) Lion Publishing Co., Inc. BMI
BATTLEFIELD
(R. Gambler) Lion Publishing Co., Inc. BMI
MY LIFE
(H. Bossard) Lion Publishing Co., Inc. BMI


LES BAXTER'S
WILD GUITARS
Capitol
HIGH FIDELITY
RECORDING

T1248

CAPITOL RECORDS HIGH FIDELITY RECORDING

LES BAXTER'S WILD GUITARS



Produced by VOYLE GILMORE

The accent is on the fiery tones of electric and Spanish guitars, as Les Baxter blends them with voices and percussion instruments in a spectacular array of exciting rhythms and exotic sounds.

To carry out the striking theme of this album, Les calls upon the soaring tones of four electrically amplified guitars in some arrangements, while other selections feature three Spanish guitars and several unusual stringed instruments.

To these exciting sounds, he's added the rich vocal blend of male voices singing in Spanish, plus a mixed chorus of voices that sing without words, phrasing their tones in a style similar to that of an instrumental section. These combinations of guitars and voices carry the melodic line of each tune, leaving a galaxy of percussion instruments free to add vibrant touches of rhythmic excitement.

The selections are as varied in mood as they are in origin. Two tunes, *Piccolissima Serenata*, and *Tell Me, Margarita*, are newly arrived visitors from Mexico. Both have been highly successful there, though they originally came from Europe. Three other tunes, *Sabre Dance*, *Ritual Fire Dance*, and *My Buddy*, are known to nearly everyone, but these stylings are completely fresh. Though both impassioned dances retain their usual pounding tempos, four amplified guitars give them a distinctive new dress. *My Buddy* debuts here as a samba, with three Spanish guitars and percussion joining forces in a version that pulses with new color and rhythm.

Mandolino, *Cubana Mulatta*, and *Cabayo* are all Les Baxter originals—each sparked by the Latin influence, sparkling with the unmistakable Baxter touch. The Latin mood carries throughout the remainder of the tunes as well, with a variety of Spanish and Brazilian tempos setting refreshing rhythm changes from one to another. They all feature the three classical guitarists, Nestor Amaral, Joe Carioca, and Pepé Gamboa—with Gamboa sometimes playing *tres* (a Cuban three-stringed instrument), or *cavaquinha* (a Brazilian instrument similar to a guitar).

side one:

SABRE DANCE
MARACANGALHA
DESILUSAO
CABAYO
PICCOLISSIMA SERENATA
MY BUDDY

side two:

RITUAL FIRE DANCE
BRAZILIAN SLAVE SONG
TELL ME, MARGARITA
MANDOLINO
CUBANA MULATTA
TICO TICO

Among other Capitol albums by Les Baxter:

JUNGLE JAZZ	T 1184
AFRICAN JAZZ	T 1117
SPACE ESCAPADE	T 968
PORTS OF PLEASURE	T 868
TAMBOO	T 655

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EINSTEIN ON THE BEACH

PHILIP GLASS

ROBERT WILSON

THE PHILIP GLASS ENSEMBLE

TOM-4-2901

EINSTEIN ON THE BEACH

PHILIP GLASS ROBERT WILSON

OPERA IN FOUR ACTS

THE PHILIP GLASS ENSEMBLE

SIDE A

KNEE PLAY 1
Act I
Scene 1 TRAIN

SIDE B

Act I
Scene 2 TRIAL

SIDE C

KNEE PLAY 2
Act II
Scene 1 DANCE 1
(Field with Spaceship)

SIDE D

Act II
Scene 2 NIGHT TRAIN
KNEE PLAY 3

SIDE E

Act III
Scene 1 TRIAL/PRISON

SIDE F

Act III
Scene 2 DANCE 2
(Field with Spaceship)
KNEE PLAY 4

SIDE G

Act IV
Scene 1 BUILDING/TRAIN
Scene 2 BED

SIDE H

Act IV
Scene 3 SPACESHIP
KNEE PLAY 5

The story an opera tells makes imaginative sense perhaps—odd people wait around and sing now and then to music played in a pit—even before it starts we know who Einstein was and what a beach is and the believability of opera—EINSTEIN ON THE BEACH is an opera—there are scene changes—a courtroom, a prison, a field, a train, a moon, a computer building, a space ship, a small boy on a tower throwing folded-paper-airplanes, two very beautiful single heroines too, you can see a few times their lovely fingers counting eighth notes—and there is a wonderful solo dance—the cast doesn't change clothes, it sings a lot and acts different parts and dances and sometimes someone freezes in a pose—the stage action is clear, unforeseen, and straight—even touching—it isn't symbolism or telling a story—watching it happen, the spacious proportions for looking and seeing make it easy to breathe and stay open and very soon to realize the exalting strength of the music listening to it section by section, a continuous present moment of time for four hours, the energy and force of the score—driving, clear, new, straight—a structure or wall that opens one brick, like a half-step outward or further inward, and with that one step it builds or grows a whole unforeseeable further structure—no telling how the stage action keeps finding room to press through that wall effortlessly, sweetly, and so spaciously—a double structure for artists and audience together, ears and eyes—for all of us in the building together—what an elating evening! (I am speaking here of the preparatory New York rehearsals that I was at.) A Parisian lady exclaimed, "It's the best opera since Pélléas!" everybody laughed happily—a true likeness without a resemblance.

©Edwin Denby
October 12, 1978
New York City

TOM-4-2901
℗ & ℗ 1979 THE TOMATO MUSIC COMPANY, LTD. PRINTED IN U.S.A.

EINSTEIN ON THE BEACH

PHILIP GLASS
ROBERT WILSON



TOM-4-2901



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BILLY CELEBRATES
TWELVE DAYS of CHRISTMAS
S. BLOMBERG

~ Side One ~

Twelve Days of Christmas
Billy Fellows (ASCAP)

After Love
Billy Fellows (ASCAP)

This Song
Gamble, Huff & Gilbert (BMI)

Lawrence Welk Awards
(ASCAP)

~ Side Two ~

Very Good Year
(ASCAP)

W.O.L.D.
Harry Chapin (BMI)

Early In The Morning
Paul Vanee, Leon Carr (BMI)



~ In Order Of Their Appearance ~

Sammy Davis Jr.
Sarah Vaughn
Louie Prima
Johnny Mathis
Elvis Presley
Paul Lynde
Jerry Lewis
Lawrence Welk
Walter Brennan
Nat King Cole
Pearl Bailey
Ed Sullivan
Ray Charles
Tony Bennett
Redd Foxx
Lou Rawls
Don Adams
Neil Diamond

Musicians ~ Background Vocals: Magical Connection & Mike Levesque
Horns: Rich Ryerson, Tom Orzolek, John Ryerson
Guitars: John Iafrate, Mike Levesque Frank Farranda
Bass: George Frega, Mike Levesque
Piano: Ali Ryerson, Mike Levesque Wally Zolinski
Drums: Cliff Page, Fred Vanore, and maybe Mike Levesque

Recorded at Young-Fellow's Farm, Newtown, Ct. Engineer: Tom Sakira Cover: Susan Blomberg

The Newtown Sound Mt Nebo Rd Newtown Ct 06470
XPL 1014


Inner City Dreams
Kenny Poke
GOOD 82
124
$ .50
MECORDS



SIDE ONE

Inner City Dreams* (vocal)	4:27
Endurance^	4:01
Sunset	6:47

SIDE TWO

From The Heart* (it's got to be)	5:52
Everyone Needs Someone Like You*	4:19
Inner City Dreams^ (instrumental)	6:32

Musicians:
Pat Coil — *Fender Rhodes/OBX and DX7 Yamaha Synthesizer's/Piano*
Hadley Hockensmith — *Guitar*
Robben Ford — *Guitar**
Kenny Pore — *Additional Guitar*
John Patitucci — *Bass*
Vinnie Colaiuta — *Drums.*
Brandon Fields — *Saxophone's*
Rick Riso — *Vocals*
Ron Snider — *Percussion^*

Executive Producer: *Michael Dion*
Producer: *Kenny Pore*
Associate Producer: *Pat Coil*
Recorded & Mixed at Weddington Studios, North Hollywood, Calif. by Wally Grant, December, 1983
Additional Recording at Sumet Bernet, Dallas, Texas by John Mayfield

Cover Concept & Design: *Don Grimes Design Inc.*
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All words & music written by Kenny Pore
Arrangements by Kenny Pore & Group
All songs published by Tengoku/BMI with the exception of Everyone Needs Someone Like You — Tengoku/Flowing Stream/BMI
Hadley Hockensmith appears courtesy of Sparrow Records

I would like to dedicate this album to my mother, Mary Jane Zitano.
I love you,
Kenny

ALLEGIANCE RECORDS

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SIDE ONE

Inner City Dreams* (vocal) 4:27
Music — Kenny Pore
Lyrics — Kenny Pore

No power
in my hands
Just a dream
in my heart
Humbly on my
knees
God I beg
you please

The love
in our hearts
Help us
to show
The love in
our hearts

Mother's crying
out
Into a city
that seems so dark.
Father show them
your light
Give them comfort
in the night

Teach them to pray
For a better way
Before its
too late

Father why?
must it be
this way
many hearts
have been so
badly broken
The words
we need to
hear are
left unspoken

Help them
to find
your peace
of mind
let them know

Dreams in my heart
Don't let me loose
The dream in my heart
Let us all
Be free someday

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Endurance* 4:01
Music — Kenny Pore

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Sunset 6:47
Music — Kenny Pore

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SIDE TWO

From The Heart* 5:52
(it's got to be)
Music — Kenny Pore

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Everyone Needs
Someone Like You.* 4:19
Music — Kenny Pore
Lyrics — Kenny Pore

On days like
today.
When the city
can seem so cold
And the struggle
to survive
has gotten old
everyone needs
someone like you.
Everyone needs
someone like you.

On days like
these days
When you can't
even follow your
heart.
And the distance
between your vision
and where you stand
are so far apart.

Days like these days
like these days
like these days
Just like these
Days.
Everyone needs
someone like you.

Days like
these days
When nothin seems
to be going right.
You come along
in the nick of time.
Everyone needs
someone like you
to come along
Everybody needs
someone like
you.

Days like
these days
Without you
how could I
make it.
The love
we have
Hope we
never ever
break it
Everyone needs
someone like you
Everyone needs
someone like you.

On days
like these days
like these days
like these days
Just like these days
Everyone needs
someone like you.

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Inner City Dreams* (instrumental) 6:32
Music — Kenny Pore

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RECORDS
JL 010

Even when you're a writer, it's not easy to find the right words to express a feeling called gratitude. But I do know this. Without my friends — my talented, giving friends — I'd probably still be standing on a street corner in San Francisco playing music for anybody who would listen. Those years taught me something precious. They gave me hope, and the promise of a dream that might someday be fulfilled. With the help and support and time and talent of my dearest friends who've honored me so by believing in me, I've expressed those feelings in INNER CITY DREAMS. I hope INNER CITY DREAMS give somebody somewhere some hope.

If it does, my dreams will be fulfilled.

I would like to express my deepest of thanks to all the musicians and professionals who contributed their talents on this project. I love you all.

Kenny Pore



7E-2006 STEREO



This is the story of a transition period in American rock and roll, of a changeling era which dashed by so fast that nobody knew much of what to make of it while it was around, only noticeable in retrospect by the vast series of innovations it would eventually spawn, both in the way music would be listened to and the way it was constructed. When it began, the centrifugal force was AM radio; under three minute singles, imaginative/predictable packaging (depending on who, what and where), all carefully held within the easily-accepted confines of the music business. By the time the smoke would clear, some four years later, FM-oriented progressive rock would be in full sway of the pop vanguard, opening up new vistas in stylistic content, lyrics, and even life-style. As rock and roll had been born, so it would be born again, by casually nudging the old off the side of the road, making way for a hemi-headed, decked and stroked, highly combustible juggernaut of the new.

Of course, this sort of deep-set change didn't happen overnight, nor can it be ascribed to any one factor or individual; indeed, it now seems likely that whatever would be chosen to ultimately force the issue, the entire weighty tradition of rock and roll progress would be pushing solidly behind it. The Beatles/Stones-led English Invasion had started the ball rolling, not only reacquainting American musicians with those roots (blues, early rock) that they long appeared to have forgotten, but by providing models for a whole new breed of band, suddenly liberated from the Ventures-like instrumentals that had previously been their sole claim to fame. The social situation similarly set the pace, doing its part by opening the once-rigid boundaries of individual musics—folk, jazz, more exotic and foreign forms—as well as cracking open the door to a world in which youth felt they had too long suffered a pat on the head and a kick in the ass. Lastly, you might take into account the players and audiences themselves, nurtured on a steady diet of rock for as long as they could remember, the former sure that a piece of the plutonian pie could easily be theirs by as simple an act of faith as picking up a guitar, the latter bored with the old formulas and looking for a new formula to plug in as replacement.

The result, naturally enough, was the kind of music you will find here, in the first volume of what is hoped will be a continuing archeological dig into the bizarre splendor of the mid-sixties, a time when nobody seemed too sure of what was happening but never let that get in the way of enjoying it to the fullest. Much of the era relied on older ways of thinking—the emphasis on hit singles to make or break a group, for instance, or the submergence of instrumental displays to the needs of the song at hand—but much clearly pointed forward: a fascination with feedback electronics, caged references to the drug experience along with more "worldly" concerns, and a sense that, somehow, things were going to be a lot different from this point on.

In addition, most of these groups (and by and large, this was an era dominated by groups) were young, decidedly unprofessional, seemingly more at home practicing for a teen dance than going out on national tour. The name that has been unofficially coined for them—"punk-rock"—seems particularly fitting in this case, for if nothing else they exemplified the berserk pleasure that comes with being on-stage outrageous, the relentless middle-finger drive and determination offered only by rock and roll at its finest. And as these were kids who more often than not could've lived up the street, or at least in the same town, there was no question what even localized success could mean in terms of universal attraction. Elvis had shown us the first time around that rock's greatest strength has always been as catalyst, and with a whole new generation waiting out there to be worked on, there could be little doubt that something big was about to erupt. So it came to pass, as you all well know, with consequences that are only just now beginning to appear hardened and formalized, a sure signal that perhaps it's time for the same old ritual to take root once again.

The notes enclosed are intended to provide a frame of reference in which to approach these hand-picked tracks, and have no pretense either to complete enlightenment or total truth. In the main, they're meant merely as settings, to help provide a map of names and places which even at this chronologically short distance seem to belong to another world. The same spirit also means that like most golden goodies collections, *Nuggets* has been designed primarily as a listening album; and whether you want to use it to remember that bittersweet moment when you first decided to let your hair grow/take up a picket sign/wonder what a deadly toke would feel like, or just welcome yourself into some surprisingly fine and memorable music, well, that's "your trip." I just hope you have as much fun letting it spin as I had putting it together.

Lenny Kaye

Side one

1. ***I Had Too Much To Dream (Last Night)*—The Electric Prunes (2:55)** 2. ***Dirty Water*—The Standells (2:47)**
3. ***Night Time*—The Strangeloves (3:05)** 4. ***Lies*—The Knickerbockers (2:41)**
5. ***Respect*—The Vagrants (2:13)** 6. ***A Public Execution*—Mouse (2:43)** 7. ***No Time Like The Right Time*—The Blues Project (2:49)**

Side two

1. ***Oh Yeah*—The Shadows of Knight (2:44)** 2. ***Pushin' Too Hard*—The Seeds (3:03)** 3. ***Moulty*—The Barbarians (2:29)**
4. ***Don't Look Back*—The Remains (2:35)** 5. ***Invitation to Cry*—The Magicians (2:55)**
6. ***Liar, Liar*—The Castaways (1:52)** 7. ***You're Gonna Miss Me*—The Thirteenth Floor Elevators (2:24)**

Side three

1. ***Psychotic Reaction*—Count Five (2:56)** 2. ***Hey Joe*—The Leaves (2:47)**
3. ***Just Like Romeo and Juliet*—Michael and the Messengers (2:06)**
4. ***Sugar and Spice*—The Cryan Shames (2:26)**
5. ***Baby Please Don't Go*—The Amboy Dukes (5:32)**
6. ***Tobacco Road*—The Blues Magoos (4:39)**

Side four

1. ***Let's Talk About Girls*—Chocolate Watch Band (2:41)**
2. ***Sit Down I Think I Love You*—The Mojo Men (2:16)**
3. ***Run Run Run*—The Third Rail (2:00)**
4. ***My World Fell Down*—Sagittarius (3:45)**
5. ***Open My Eyes*—Nazz (2:48)**
6. ***Farmer John*—The Premiers (3:46)**
7. ***It's-A-Happening*—The Magic Mushrooms (2:40)**

Album produced, programmed
and annotated by LENNY KAYE

Concept JAC HOLZMAN

Legal Coordination MICHAEL KAPP

Cover Art ABE GURVIN

Art Direction ROBERT L. HEIMALL

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SUPER-STEREO

Arc CITATION SERIES AC 5009

the esso trinidad steelband ON TOUR

DOWNTOWN • SPANISH FLEA

MICHELLE • BLUE DANUBE

EIME KIERE • MACHITA MUSIC

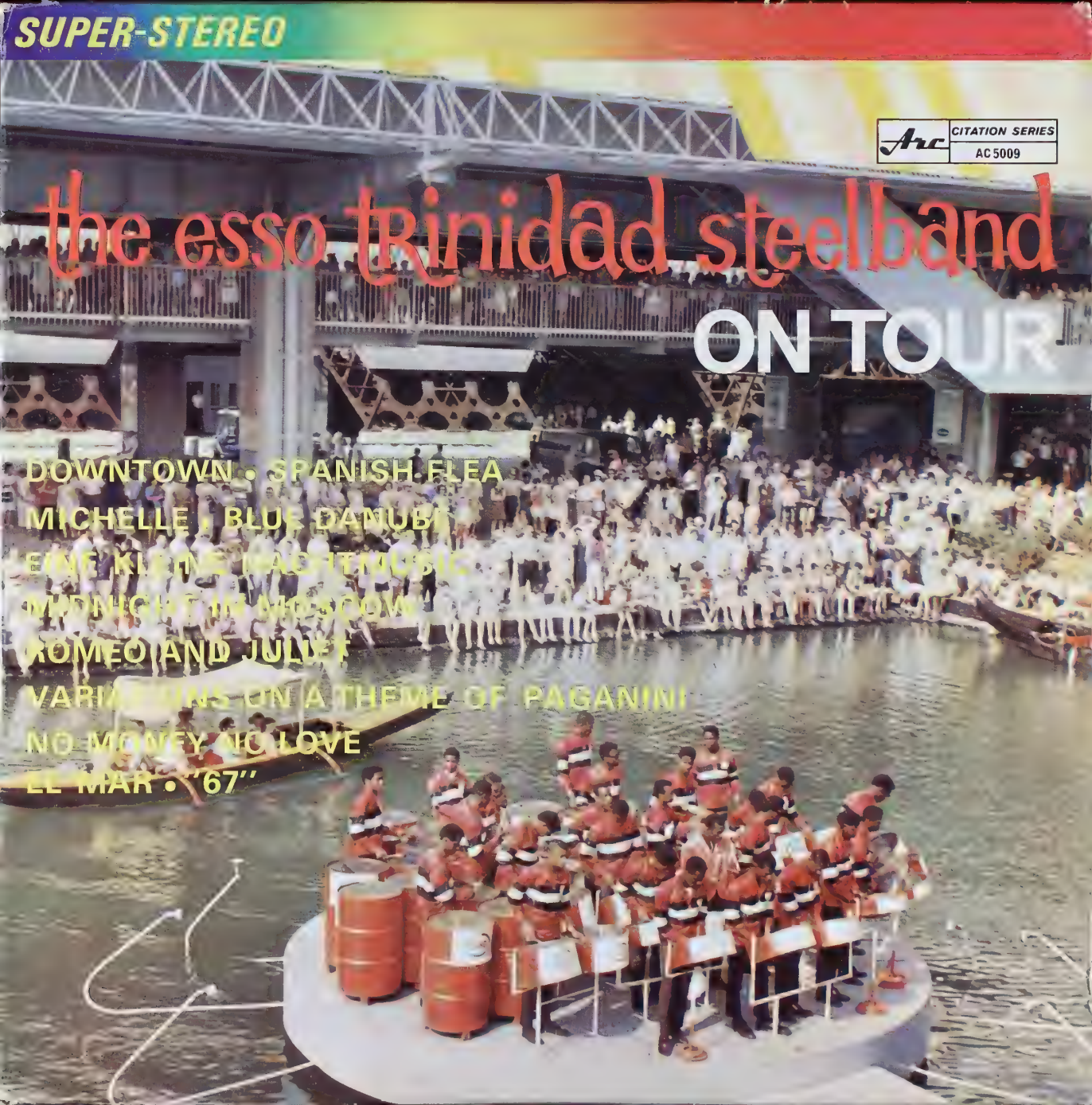
MIDNIGHT IN MOSCOW

ROMEO AND JULIET

VARIATIONS ON A THEME OF PAGANINI

NO MONEY NO LOVE

LE MAR • "67"



the esso trinidad steelband
ON TOUR

Arc CITATION SERIES
ACS-5009



CAPTAIN: HUGH BORDE

SIDE A

1. **DOWNTOWN** (LEEDS MUSIC - ASCAP) 2:56
2. **BLUE DANUBE** (TRAD.) 3:30
3. **SPANISH FLEA** 2:31
4. **"67"** 2:12
5. **EINE KLEINE NACHTMUSIC** (TRAD.) 3:50
6. **MIDNIGHT IN MOSCOW** (TRAD.) 4:51

SIDE B

1. **MICHELLE** (MACLEN MUSIC - BMI) 3:08
   (Lennon/McCartney)
2. **ROMEO AND JULIET** (TRAD.) 4:05
3. **EL MAR** 4:09
4. **VARIATIONS ON A THEME OF PAGANINI** (TRAD.) 5:10
5. **NO MONEY NO LOVE** (BMI) (The Mighty Sparrows) 3:28

The astonishing music on this record was fashioned by twenty-six handsome Trinidadians who set sail on the S.S. Federal Maple on June 16, 1967 to tour parts of Canada and the United States. With them they carried fifty-three oildrum instruments . . . "pans", as they are called in Trinidad-Tobago, where steelband music originated. These are their sole music makers.

In this collection, no other instruments are used, save for a rhythm supplement of drum-



traps, cowbell, Aguirra, and a double tumba. With these, and the unadorned oildrums, the Esso Trinidad musicians have turned the old image of steelband music upside down.

During their Summer '67 tour, which stretched from Port-of-Spain to Montreal (and back), they performed a range of music spanning from baroque to contemporary calypso. The Esso Trinidad Steelband amazed eager audiences of



the Caribbean, even though steelbands abound here. And they played to hordes of unbelievers in the United States in such pockets of sophistication as Rockefeller Plaza, Central Park and Lincoln Center Mall in New York City. Even Washington's diplomatic corps was delightfully shocked by the music of the "pans" as played in an outdoor concert in Aztec Gardens of the Pan American Union.

This unbelievable music comes, simply, from oildrum instruments. This fact astounded Canadian audiences all summer — both residents and international visitors who attended Expo.

The band played a full month in Montreal, two weeks in Toronto, and made a one-day stop in Ottawa. In Toronto, these young Trinidadians had the honor of playing for their Prime Minister, the Honorable Dr. Eric Williams, when he arrived to celebrate the fifth anniversary of his country's independence.

The Esso Trinidad Steelband may also have established a first in the history of steelband music. They played for a black-tie cocktail concert at Montreal's Museum of Fine Arts. On four separate dates they were also featured at noontime concerts in Montreal's Place Ville Marie.





For three weeks in July, the Esso Trinidad Steelband, by official request, played on the outdoor stage of the Trinidad-Tobago and Grenada Pavilion — at Expo '67, of course.

In this album the band presents the tunes which were most popular on the tour, from the Caribbean to Canada. They range from the classics to calypso.

RECK JOHNSON, Executive Producer
BILL RONCKEN, Producer
Recorded at Bell Sound Studios, New York
HARRY YARMARK, Chief Engineer
GARY STARR, Audio Mix
Bay Recording Studios, Toronto

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交響詩

空と海

SEA AND SKY/STOMU YAMASHTA



A Photon Appeared And Touched; Ah···Time To See To Know

COMPOSED BY STOMU YAMASHTA
ARRANGED BY STOMU YAMASHTA & PAUL BUCKMASTER

ツトム・ヤマシタ　バイオグラフィー

1947年　京都に生れる。父か音楽教師、姉が大阪フィルのクラリネット奏者という音楽一家に生れ、幼少期ピアノを勉強する。

1957年　打楽器に興味をいだき、1日8時間の猛練習を高校2年までつづける。

1960年　中・高校時代、京都交響楽団、大阪フィルに打楽器奏者として参加。

1963年　京都市堀川高校時代、定期演奏会でミヨーの「打楽器協奏曲」を独奏、注目をあびる。

1964年　米国音楽界のエリート校ニューヨークのジュリアード音楽院から給費留学生として招かれる。
エリートコースに4年間で失望。
8000人応募者中たった1人見事パスして、ミシガン州インターローケン・アカデミーに入学。

1965年　ボストンのバークレー音楽院に入学。ジャズドラムを勉強、ターキット作曲「打楽器独奏者とオーケストラのための協奏曲」を演奏。
この曲をこなせるのは、世界中でヤマシタ1人と評され一躍脚光をあびる。学生から講師に昇格。19才の彼は破格の扱いを受ける。

1967年　クラシック・ソリストとしてデビュー。

1968年　フィラデルフィア管弦楽団、シカゴ、ロスアンジェルス、ベルリンフィル、BBC交響楽団などと協演。

1969年　シカゴ・ラビニア音楽祭でタークイ作曲「打楽器協奏曲」を演奏してベストワンになる。打楽器のイメージを変えた人としてタイム紙及びニューヨークタイムスに世界を駆ける打楽器のフィルティオ（巨匠）と賛えられ、世界中のシンフォニーからひっぱりだこになる。

1970年　作曲家ヘンツェ自身の指揮でツトムのために書かれた「打楽器協奏曲」をベルリン・フィルで共演。
同じくヘンツェ指揮でベルリン・フィルで共演。打楽器奏者として世界中に感動、絶賛のうずを巻きおこす。ヨーロッパにて前衛音楽家として再出発。スコットランド・エジンバラ音楽祭でデビューコンサート。

1971年　1月日本に帰国、日本の聴衆の前で初めて演奏、聴衆は衝撃と感動に酔う。後、ロンドン・ローマ・パリ・ミュンヘン・ニューヨークなど世界各国で演奏活動を精力的におこない、大成功をおさめる。

1972年　芸術的実験集団「レッドブック」シアターを主宰。
フランス・アビニオン・フェスティバルでツトム・ヤマシタ作・演出・制作「ザ マン フローム イースト」で衝撃的デビュー。
ロンドンで長期ロングランを記録。

1973年　同じ演目でアメリカツアー（ロスアンゼルス・サンフランシスコ・ニューヨーク）大成功　プロデューサーと作曲の二部門でグラミー賞にノミネートされ次点となる。又、映画音楽の分野でもケン・ラッセルの"デビィルス"ロバートアルトマン"イメージ"ニコラスローグ"地球に落ちて来た男"ドキュメンタリーノィルム"ワンバイワン"等々、多くの作品を手がけ注目される。

1976年　アルバム「GO」を発表。アメリカでヒットを記録する。
スティーブ・ウインウッド（元トラフィック）マイケル・シュリーブ（元サンタナ）達と演奏を共にしている。

1977年　イギリス・ロイヤルバレエのために「宿命」というバレエ音楽を作曲、好評を博している。

1978年　NHK-TV特集番組班が国際的に活躍するロックアーチストとしてツトムの全米ツアーを取材、ドキュメント1時間番組として放映。

1979年　全ての音楽活動を停止し、日本に帰国。

1980年　東洋思想を研究、新しい境地を求め、京都・東寺（供音式）で新しくスタート。
朝日放送創立30周年記念番組「コスモス」タイトルバック音楽担当。
西武デパート・スタジオ200において、「20世紀の音色と音度」ツトム・ヤマシタの軌跡を1/7～12/22まで講演。

1981年　5月、近畿TV開局30周年記念コンサート「ツトム・ヤマシタ打楽道」を開催。
8～9月、イギリス ロンドン ホーランドパークシアターにおいて「ツトム・ヤマシタのいろは・LIFE OF CHANGE」40回公演。連日超満員の大成功をおさめる。

1982年　春・コロンビア映画"テンペスト"（監督・ポール マジョロスキー）の音楽監督を依頼される　サウンドトラックレコードはカサブランカ・レコードよりリリース。
4月、FM東京スペシャル番組「お帰りなさい音楽大使」に出演。
10月、NHKホール「バーカッション・コンサート」に出演。

1983年　6月、「SUTRA-音と光の交響詩」を発表。10年ぶりの本格的な打楽器コンサートは、内外より広く注目を集めた。

作曲：
ツトム・ヤマシタ
編曲・指揮：
ツトム・ヤマシタ、ポール・バックマスター
演奏：
ツトム・ヤマシタ（パーカッション、シンセサイザー）
小久保 隆（シンセサイザー）
泉 千（シンセサイザー）
ミューズ・オーケストラ

ディレクター：
角谷哲朗、友野久夫
エンジニア：
伊豫部富治
アシスタント・エンジニア：
小久保 隆、相茶紀朗

協力：
臼井 健
小久保かよ子
インターリミテッド・ロジック
Synthesizer KORG
Japan Percussion Center

録音スタジオ：
Stomu Studio
JVC Victor Aoyama Studio
録音月日：
1983年10月 — 12月
グラフィック・デザイン：
ソール・バス

制作：
BAC CORPORATION
永田ヨーコ
田中 鎮

STEREO

RARE EARTH

ONE WORLD

TURN IT UP!



RARE EARTH

RS520


The debut album All About J
featuring the hit single
"It's The Weekend"
Album contains production from
Jermaine Dupri, LT Hutton, L.E.S.,
EZLPee & DJ Clark Kent
Album in-stores April 2nd
www.lilJ.net
ED-11429-1ST01
Side 1:
1. Intro-Born Ready (:39)
2. Lil' J (1:25)
3. It's The Weekend
(Featuring Kandi) (3:02)
4. Raise Yo Hands Up (3:48)
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ED-11429 I


SAM
EXTENDED PLAY
SAM
12" STEREO
EXTENDED PLAY SINGLE 33⅓ R.P.M.
THE EVASIONS
S-12339
(S-12339-1)
SIDE 1
Time: 6:21
groove
WIKKA WRAP
(A. SEAR)
A JONATHAN FEARING EDIT
PRODUCED BY: CIRRUS PRODUCTIONS
FOR GROOVE PRODUCTIONS
PUBLISHER: SCREEN GEMS/EMI MUSIC LTD.
℗ © 1981 SAM RECORDS, INC.
D
FOR PROTECTION

On Her Majesty's Secret Service

ORIGINAL MOTION PICTURE SOUNDTRACK



Music composed and conducted by John Barry

Lyrics by Hal David

'We have all the time in the world' sung by Louis Armstrong

'Do you know how Christmas trees are grown?' sung by Nina

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UNITED ARTISTS

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This record has been previously released.
ALSO AVAILABLE ON UNITED ARTISTS STEREO TAPE CARTRIDGE UA-EA299-H

UA-LA299-G

SIDE ONE

*1. We Have All The Time In The World
Vocal by Louis Armstrong
2. This Never Happened To The Other Feller
3. Try
4. Ski Chase
5. Do You Know How Christmas Trees Are Grown?
Vocal by Nina

SIDE TWO

1. Main Theme "On Her Majesty's Secret Service"
2. Journey To Blowfeld's Hideaway
*3. We Have All The Time In The World
4. Over & Out
5. Battle At Piz Gloria
*6. We Have All The Time In The World
**James Bond Theme (Medley)



ALBERT R. BROCCOLI
and
HARRY SALTZMAN
present

OHMSS

starring

GEORGE LAZENBY
DIANA RIGG
TELLY SAVALAS

also starring

GABRIELE FERZETTI
and
ILSE STEPPAT

Produced by ALBERT R. BROCCOLI and HARRY SALTZMAN
Directed by PETER HUNT • Screenplay by RICHARD MAIBAUM
Music by JOHN BARRY



JOHN BARRY

Thirty-five year old John Barry has been the musical director of all five prior James Bond films. He is the winner of three Academy Awards for Best Song and Best Original Score for "BORN FREE" and Best Original Score and the Anthony Asquith Award for "THE LION IN WINTER". One of John Barry's latest successes is the score of "MIDNIGHT COWBOY".

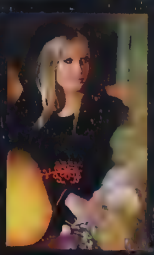


















Music composed, arranged and conducted by John Barry. *Lyrics by Hal David. **Composed by Monty Norman. Produced by Phil Ramone. Publisher: Unart Music Corporation/BMI/*Publisher: United Artists Music Co., Inc./ASCAP

United Artists Records
Entertainment from Transamerica Corporation

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KC
AND THE
SUNSHINE BAND

Special thanks to EVERYONE, God bless yo



Side A

1. LET IT GO (Part One) 2:56
2. THAT'S THE WAY (I Like It) 5:07
3. GET DOWN TONIGHT 5:14
4. BOOGIE SHOES 2:15

Side B

1. AIN'T NOTHIN' WRONG . . 3:07
2. I'M SO CRAZY ('Bout You) 3:04
3. WHAT MAKES YOU HAPPY 2:49
4. I GET LIFTED 3:04
5. LET IT GO (Part Two) 2:01

PRODUCED AND ARRANGED BY H.W. CASEY AND RICHARD FINCH

All songs written by H. W. CASEY and RICHARD FINCH except "I'm So Crazy ('Bout You), written by H. W. CASEY, RICHARD FINCH and WILLIE CLARKE.

All songs published by SHERLYN PUBLISHING CO., INC. (BMI)

K. C. & THE SUNSHINE BAND
International Fan Club
P. O. Box 1780
Hialeah, Florida 33011
U.S.A.

T K Records
603
stereo

Graphics design . . DRAGO / Photography . . LARRY WARMOTH / Album Coordinator . . SHERRY SMITH

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MERCURY • QUINCY JONES AND HIS BAND • BIG BAND BOSSA NOVA

MERCURY STEREO

SR 60751

Mercury RECORDS

THE NEWEST LATIN AMERICAN RHYTHM

BIG BAND

BOSSA NOVA

QUINCY JONES

SOUL BOSSA NOVA ■ ON THE STREET WHERE YOU LIVE
SAMBA DE UNA NOTA SO (ONE NOTE SAMBA)
BLACK ORPHEUS (MORNING OF THE CARNIVAL)
SE E TARDE ME PERDOA (FORGIVE ME IF I'M LATE)
DESAFINADO ■ BOOGIE BOSSA NOVA ■ SERENATA
LALO BOSSA NOVA ■ CHEGA DE SAUDADE (NO MORE BLUES)



Mercury RECORDS

Printed in U.S.A.

BOSSA NOVA

THE NEWEST LATIN AMERICAN RHYTHM

QUINCY JONES



SR 60751

ALSO AVAILABLE ON MONAURAL MG 20751

This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.

SOUL BOSSA NOVA
(Quincy Jones), Silhouette Music Corp., (ASCAP)... 2:40

BOOGIE BOSSA NOVA
(Charlie Mingus), Jazz Workshop Inc., (BMI) ... 2:39

DESAFINADO
(Jobim & Mendonca), Hollis Music, Inc., (BMI) ... 2:52

CARNIVAL (Manha de Carnaval)
(Luiz Bonfa), Ross Jungnickel, Inc., (ASCAP) ... 2:56

SE E TARDE ME PARDOA (Forgive Me If I'm Late)
(Carlos Lyra & Ronaldo Boscoli), Bendig Music Corp., (BMI) ... 4:18

ON THE STREET WHERE YOU LIVE
(Lerner & Loewe), Chappell & Co., (ASCAP) ... 2:31

SAMBA DE UNA NOTA SO (One Note Samba)
(A. C. Jobim), Leeds Music Corporation, (ASCAP) ... 1:59

LALO BOSSA NOVA
(Lalo Schifrin), Cadence Music, (BMI) ... 3:10

SERENATA
(Leroy Anderson), Mills Music, Inc., (ASCAP) ... 3:21

CHEGA DE SAUDADE (No More Blues)
(Antonio Carlos Jobim & Vinicius De Moraes), Bendig Music Corp., (BMI) ... 3:38

Produced by Quincy Jones

The adaptation of bossa nova to a big jazz band was obviously the task of Quincy Jones to undertake.

I first encountered Quincy in 1958 in Paris, where he was working and studying composition with the famed Nadia Boulanger. Unlike many jazzmen, he was interested in the musics of other countries, including the French *chanson*. A life that has seen a phenomenal amount of travel, including tours of the Middle East and Latin America, heightened that interest.

Yet bossa nova gave him a thorough workout.

"The biggest problem was orchestrating the rhythm, so that it would be compatible with the music going on over it," he said. "You have to keep it from sounding too weighty, because it's a floating rhythm. One of the things that makes bossa nova so rich is that it is strong rhythmically *and* harmonically."

"I think its influence on jazz will be lasting, rather than temporary. It will produce in jazz musicians a greater respect for polyrhythms. It has opened an escape hatch from the 2/4 and 4/4 trap jazz has been in. Jazz musicians have been experimenting with other time figures for the last few years, of course, but bossa nova really provides a fresh new direction."

A little over a year ago, there came to my hands an LP by a Brazilian singer named Joao Gilberto. Gilberto has one of the most remarkable approaches to vocal music I've ever heard. He sings lines of incredible length, like a modern jazz trumpeter, and sings them with a phrasing and a quality of rhythmic subtlety that I still find hard to believe.

In Rio de Janeiro, I met Gilberto at the home of composer-arranger Antonio Carlos Jobim, who works with him and who has written some of the most important bossa nova melodies.

Obviously bossa nova draws heavily on jazz. Yet the Brazilian musicians, including Jobim and Gilberto, have transformed it into something their own. If there is an interest in jazz among the younger Brazilian musicians, there is an equal interest in Brazil's own cultural tradition, and a discussion of bossa nova soon leads into a discussion of the samba, from which bossa nova is derived, and of "carnival" music, from which the samba in turn is derived.

Bossa nova—which means "new wave," "new voice," or "new thing"—represents a revolution against the traditional samba. Rhythmically, it is much more subtle and flowing than samba, yet no less swinging. And it has a feeling that might best be described as controlled movement. Though it remains rhythmically steady, as jazz does, it has a constant feeling of forward propulsion. It is played, to use a musician's phrase, very much on top of the beat.

There is an important difference between jazz and bossa nova, besides the obvious ones. Jazz puts the rhythmic emphasis on the second and fourth beats of the bar. Samba, including bossa nova, achieves its swing through a push on the first beat of the bar.

There is one more little oddity about the bossa nova rhythm: one member of the rhythm section plays a shade ahead of the others, producing a beat that at first sounds detached and irrelevant, as if there had been a carpenter in the studio knocking in nails on the day the record was made. In time, you come to see just how pertinent that advanced beat is. It helps produce the curious swing that is absolutely requisite to effective bossa nova. One jazzman said, "Jazz makes me want to tap my foot. Bossa nova makes me want to move my whole body."

Perhaps that is the essence of the affinity of jazzmen to bossa nova and vice versa: both musics swing, even if they do it in different ways.

Harmonically, bossa nova is similar to jazz. It uses chord progressions much like those heard in jazz since the time of Charlie Parker. However, it is reasonable to assume that a musician as well-schooled as Jobim (who wrote a number of tunes in this album) has drawn heavily on European 20th Century classical music, as many jazz musicians have.

The tunes used in this album provide a broad spectrum of bossa nova.

ONE NOTE SAMBA, DESAFINADO, and NO MORE BLUES (CHEGA DE SAUDADE) are by the aforementioned Antonio Carlos Jobim, who has recorded them in Brazil with Gilberto. Jobim and Gilberto also recorded FORGIVE ME IF I'M LATE.

LALO BOSSA NOVA, which Quincy orchestrated, is a blues melody by Lalo Schifrin, the gifted young Argentinian pianist-arranger who hipped a whole lot of us to bossa nova after he became a fixture of American jazz. Lalo, by the way, is the pianist in this album.

ON THE STREET WHERE YOU LIVE and SERENATA show how bossa nova can be applied to the American standard pops repertoire. SOUL BOSSA NOVA (I must admit that this title *kills* me) and BOOGIE BOSSA NOVA suggest the compatibility of jazz and bossa nova.

Incidentally, the rhythm under ON THE STREET WHERE YOU LIVE derives more from carnival music than from bossa nova. Carnival is the music of Brazil's back villages, and it is heard most during the carnival festivities of February. The whole country goes deliciously mad for a day, and carnival music—played on hubcaps, frying pans, or anything people can lay their hands on—is heard in all its glorious cacaphony on any street corner.

Quincy augmented his rhythm section with three Latin American percussionists for this LP. They are Jose Paula, Cancho Gomez, and Jack del Rio. Chris White is the bassist, Rudy Collins plays the standard jazz percussion instruments, and on two tracks, Jim Hall—who has been in the forefront of bossa nova experimentation in this country—joins the band on guitar.

The sum of it all is Big Band Bossa Nova.

Gene Lees

HI-FInformation

This album was recorded monaurally and stereophonically at A&R Studios, New York City with Phil Ramone at the controls. Instruments and mikes utilized were: Trombones (2 Sony), Brass (Neumann U-47s), Reeds (2 Schoeps), Percussion (2 Altec Lipstiks and 2 ElectroVoice 666), Guitar (2 ElectroVoice 666), Bass (AKG D-24), Piano (Neumann KM-54), Drums (Altec Lipstik) and French Horn (2 Schoeps). The session was recorded on Ampex 300-3 tape recorders at a speed of 15 inches per second.

Quincy Jones
Mercury Musical Director

Vendas
Mercury Record Corporation

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other

Printed in U.S.A.


ST-20117
Stereo
PJ LOS 17
PACIFIC JAZZ
THE BUDDY RICH BIG BAND
Recorded "live" at The Chez Hollywood California
BIG SWING FACE







Norwegian Wood
(This Bird Has Flown)
Big Swing Face
Monitor Theme
Wack Wack
Love For Sale
Mexicali Nose
Willowcrest
The Beat Goes On
Bugle Call Rag

bell

STEREO BELL 1203

ORIGINAL SOUND TRACK

with songs recorded by

Melanie

Elde's

R.P.M.*

*Revolutions Per Minute



music by Barry DeVorzon & Perry Botkin, Jr.

BELL 1203



SIDE 1

***1. STOP! I DON'T WANNA' HEAR IT ANYMORE (2:40)**
(DeVorzon—Botkin, Jr.—Melanie)
Vocal: Melanie

2. ALL NIGHT LONG (3:13)
(DeVorzon—Botkin, Jr.)
Vocal: Chris Morgan

***3. WE DON'T KNOW WHERE WE'RE GOIN' (2:34)**
(DeVorzon—Botkin, Jr.—Melanie)
Vocal: Melanie

4. WHEN I GET HOME TO YOU (2:19)
(DeVorzon—Botkin, Jr.)
Vocal: Christopher

5. I WANNA' SPEND SOME TIME WITH YOU (2:12)
(DeVorzon—Botkin, Jr.)
Vocal: Christopher

SIDE 2

1. STOP! I DON'T WANNA' HEAR IT ANYMORE (2:10)
(DeVorzon—Botkin, Jr.—Melanie)

2. TRANSISTOR Q (2:25)
(DeVorzon—Botkin, Jr.)

3. WE DON'T KNOW WHERE WE'RE GOIN' (1:59)
(DeVorzon—Botkin, Jr.)

4. ALL NIGHT LONG (1:49)
(DeVorzon—Botkin, Jr.)

5. THE RIOT (2:43)
(DeVorzon—Botkin, Jr.)

6. PACO'S FAREWELL (2:27)
(DeVorzon—Botkin, Jr.)

All selections published by
Screen Gems-Columbia Music, Inc. BMI

PRODUCED BY BARRY DEVORZON & PERRY BOTKIN, JR.
*Produced by Barry DeVorzon & Perry Botkin, Jr.
in conjunction with Peter Schekeryk

Melanie appearing courtesy of Buddah Records

bell
BELL RECORDS
A Division of Columbia Pictures Industries, Inc.,
1776 Broadway, New York, N.Y. 10019

Perry Botkin, Jr. studied music at the University of Indiana and University of Southern California. While in the Armed Forces, he was an arranger and orchestrator for the West Point Band. Today he is one of the most successful composer/arrangers in the industry. His credits speak for themselves: Barbra Streisand*, Friends of Distinction*, Ed Ames*, Harper's Bizarre*, The Lettermen*, Bobby Gentry, Sammy Davis, Jr., Rod McKuen, Glen Campbell, Herb Alpert & The Tijuana Brass, Nilsson, Glen Yarbrough, Vikki Carr. TV Films—Score composer: Smothers Bros. Show—ABC; The Wonderful World of Pazazz—Timex Special—NBC.

Barry DeVorzon has been successfully involved in almost every creative facet in the music business. His long list of hit records has earned him an impressive reputation as a song writer-producer and on several occasions a performer. He also found time to build one of the most successful independent music publishing and record companies in the music business. Out of these efforts came one of the great groups of the past few years, The Association. He later sold his companies to Warner Brothers and went to Europe where he lived and studied music. He now adds still another dimension to his musical career by bringing his many talents to the field of motion pictures. He has written or produced the following: Just Married, Cast Your Fate To The Wind, Hey Little One, Dreamin'*, Rhythm Of The Rain*, Wonder What She's Doing Tonight, Brightest Smile In Town, Let's Dance*, Along Comes Mary, Cherish*, Windy*, Never My Love*. TV Song for Rifleman and Burke's Law.

*Gold Record

Music by Barry DeVorzon &
Perry Botkin, Jr.
Arranged by Perry Botkin, Jr.

Recorded at:
Western Recorders—
Engineer: Joe Sidore
T.T.G.—Engineer: Ami Hadani

Cover Design: John Sposato
Art Direction: Beverly Weinstein

Photograph of Melanie: Maddy Miller

COLUMBIA PICTURES Presents
STANLEY KRAMER'S Production of
R.P.M.*
starring
ANTHONY QUINN ANN-MARGRET GARY LOCKWOOD
Screenplay by **ERICH SEGAL**
Music by **BARRY DE VORZON and PERRY BOTKIN, JR.**
Produced and Directed by **STANLEY KRAMER**
Color
* Revolutions Per Minute

A voice cries out in the wilderness: "Stop! I don't wanna hear it anymore." The plea is anguished. Finger-pointing. Reverberating around a world of wonderment with a sense of revulsion at what's happening.

What's happening? Everything. And nothing. But the world revolves, on its axis at the rate of 25,000 miles every 24 hours. On speedways at 167 miles per hour (or somesuch). On records at 33⅓ RPM. On college campuses at "R.P.M." (*Revolutions Per Minute). Those ivy-covered traditions will never be the same—for now and henceforth.

Those ivy-covered traditions. Chimes ring out at 8 A.M. At 5 P.M. Voices rise in chorus singing the praises of dear old Alma Mater. Haloed. Hallucinogenic. And when the campus hots-up to demand change, to challenge our times and our institutions, to question certain human values and humane valors the answer is a constant: "Everything takes time."

And a voice cries out: "Stop! I don't wanna hear it anymore."

The singer is Melanie—protestor, implorer. She sings out the opening message of "R.P.M."—Stanley Kramer's production about confrontation and radicalization on a college campus.

There is much music that speeds in and out of "R.P.M." Music of the moment. Music to remember. Revved-up. Spinning to catch the tempo of college life today.

The songs and score are by Perry Botkin, Jr. and Barry DeVorzon. (Melanie wrote "Stop! I Don't Wanna Hear It Anymore" with them. Their joint contribution to "R.P.M." is conventional, unconventional. Commitment. Statement. At all times it volleys and thunders and conversely intensely personalizes.

Stanley Kramer, famed producer-director, stands on the firing line and describes a major question of our day. The screenplay by Erich Segal (author of "Love Story") turns a burning light on campus hero and camouflaged humbug. It is revolutionary. It is revolution—by the minute, up-to-this-minute.

This film stars *Anthony Quinn*, who plays the role of a sociology professor, supporter of student protests, newly-appointed university president. Also starred are *Ann-Margret*, cast as Quinn's sexy, world-wise student mistress and *Gary Lockwood* as a militant student who brings the university to the crisis point.

The Alma Mater calls: "Here's to all you gathered here." Harmonically. Eruditely. Evoking trust. Begging an answer. The answer comes clear. No more "rap-sessions." No more promises. No more taking time. Melanie, the girl with the picket-sign in her voice, supplies the plea of the moment: "Stop! I don't wanna hear it anymore."

You'll want to hear this music more and more and more. "R.P.M." Spins a telling tale.

Mort Goode

THE STEPFORD HUSBANDS

New Ways Of Seeing

Side 1

Losin' Touch
College of Knowledge
New Ways of Seeing
Natalie Would
Will It Ever End

Side 2

The Stepford Husbands
Silly Me
Where is Hollywood John
When She Knocks At My Door
It's You



Cover by Michelle Montez and Fritz Springmeyer

Produced by Dave Amels, Yu Hei Sunny Wai, and The Stepford Husbands.

Engineered by Dave Amels, Yu Hei Sunny Wai, Tom Anderson, and Jack Crymes.

Recorded at Bayview Studios, Richmond, Ca.

Studio Owners: Robert Hall
Stephen Suda

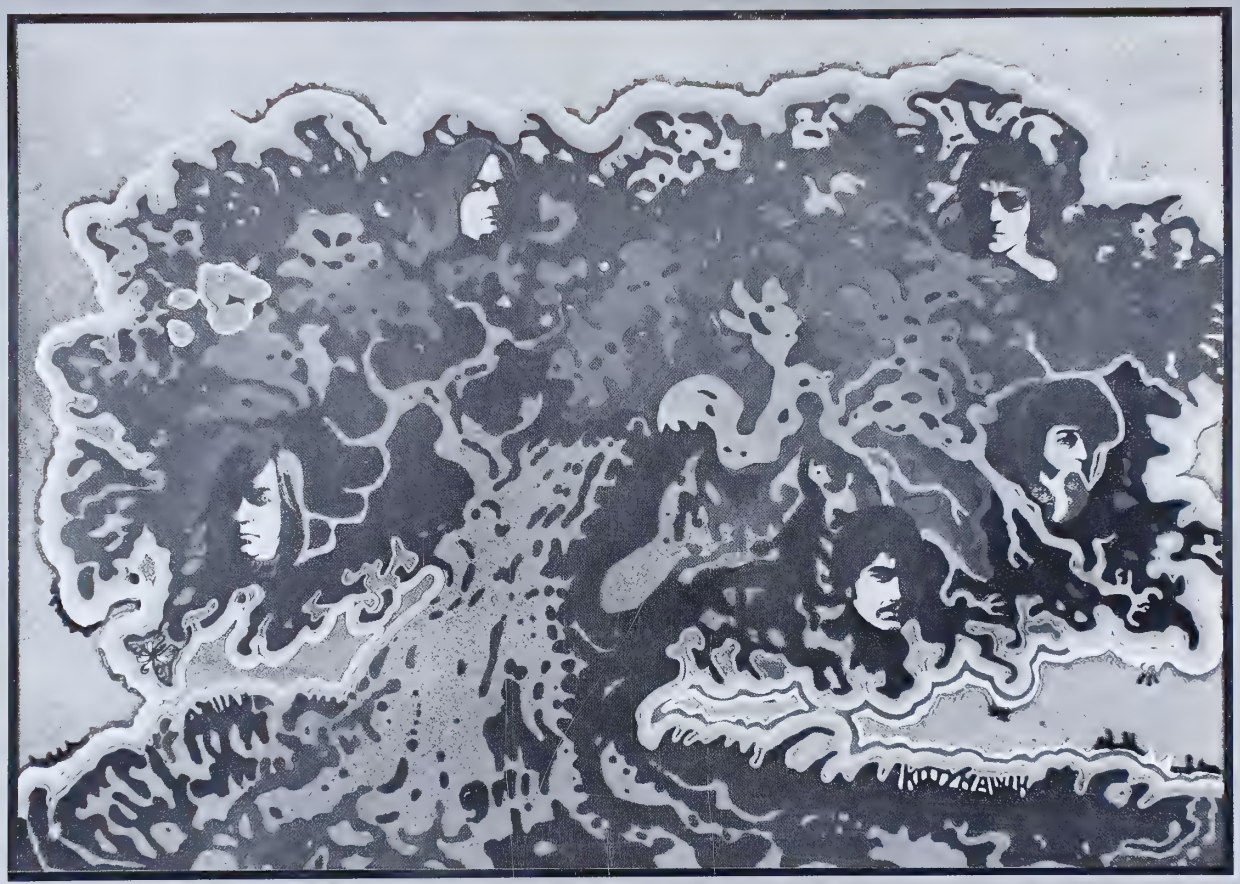
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P.O. Box 1812
N.Y., N.Y. 10009

A - 10113/STEREO



SIDE 1

I PUT A SPELL ON YOU
(Slotkin-Hawkins) Shalimar Music (BMI) (3:23)

YOU'RE NOT THE SAME BABY
(S. and V. Holtzman) Filigree Music (BMI) (3:46)

SHE COMES IN COLORS
(Arthur Lee) Grass Roots (BMI) (3:04)

***HEY MISTER**
(S. & V. Holtzman) Brent Music Corp. (BMI) (2:06)

COME ON IN
(Sean Bonniwell) Thrush Music (BMI) (2:50)

***GIRL DON'T PUSH ME**
(S. & V. Holtzman) Brent Music Corp. (BMI) (2:39)

SIDE 2

HEY JOE
(Billy Roberts) Third Story Music (BMI) (12:56)

***Released by special arrangement with Mainstream Records**

FOR SALE

PRODUCED BY: Scott Holtzman, Mike Leitz & Vivian Holtzman
DIRECTED BY: JAY ALDEN
DESIGNED BY: Dean O. Torrence

A PROPHESY RECORDS PRODUCTION

AMPEX
RECORDS
555 MADISON AVENUE, NEW YORK

FEVER TREE IS:
Kevin Kelley • drums
E. E. Wolfe • bass
Michael • guitar
Grant Johnson • keyboard
Dennis Keller • lead vocals
WITH A LITTLE HELP FROM:
+ John Tuttle • drums
+ Rob Landes • keyboard
Hal Blaine • drums
David Cohen • guitar
Walt Mescal • guitar
Joe Osborne • bass
Larry Knechtal • piano
+ Formerly of Fever Tree — drums and keyboard on Hey Mister and Girl Don't Push Me.
Vocal backups:
THE BLACKBERRIES
Gloria Jones • Clydie King
Shirlee Matthews • Vanetta


Blues Current
Composed Programed and Performed
on the Moog Synthesizer by
John Murtaugh
24 4016 STEREO
polydor



Blues Current

Composed, Programed and Performed on the Moog Synthesizer by

John Murtaugh

SIDE 1

Blues Current...2:54
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Blues For Dreaming...4:07
(John Murtaugh) Apthorp Music Corp. (ASCAP)

The Sign Wave's Connected to The Pulse Wave...3:40
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Good Old Fashioned Electronic Synthesizer Blues...4:32
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Travelin' Man...5:00
(John Murtaugh & Spencer Michlin) Apthorp Music Corp. (ASCAP)

SIDE II

Ramblin'...4:20
(John Murtaugh) Apthorp Music Corp. (ASCAP)

The Floater...2:40
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Slinky...3:00
(John Murtaugh) Apthorp Music Corp. (ASCAP)

All Day Saturday...3:11
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Moon Rock...4:36
(John Murtaugh) Apthorp Music Corp. (ASCAP)

Programmed and performed on the Moog Synthesizer by John Murtaugh.

Rhythm Section: Herbie Hancock (Piano)
(Courtesy: Warner Bros. Records Inc.)
Gerry Jemmott (Electric Bass)
Bernard Purdie (Drums)

All arrangements by John Murtaugh

Recording Engineers:
Dave Sanders, Freddie Weinberg & John Murtaugh

Produced by:
Grant & Murtaugh Productions, Inc.

Cover Photography: Joel Brodsky
Cover Design: David E. Krieger

24-4016 STEREO

polydor

LPS-1518

STEREO

CHESS RECORDS

SAX & The SINGLE GIRL

CHARLIE CHALMERS



CHESS
MONO LP-1518
STEREO LPS-1518

SAX & The SINGLE GIRL

CHARLIE CHALMERS



Charlie Chalmers is a wonderful young tenorman from Memphis who has been blowing heart and soul (and I use the word "soul" advisedly) behind some of the greatest recording stars of our era.

Now the Chess Record organization has given Chalmers a chance to blow his own horn as featured soloist with the backing of some of the great sidemen from Memphis and Muscle Shoals who, incidentally, in the last two or three years have become the talk of the record world.

I'm talking about such stellar performers as drummer Roger Hawkins, guitarist Jimmy Johnson and bassist David Hood, whose abilities I can vouch for because I have used them (and Charlie, of course) behind Atlantic artists like Aretha Franklin and Wilson Pickett.

By the way, it might occur to the reader to wonder why I, who am associated with Atlantic Records, should be writing these lines on behalf of the Chess company. Simple: my partners and I at Atlantic have been great friends and admirers of Leonard and Phil Chess from the days we started our companies back in the late 1940's, and we still relate to each other as valued competitors and close friends to this day. Max Cooperstein, the esteemed sales manager for Chess, knowing how close I have been to Charlie Chalmers and the rest of the Memphis-Muscle Shoals players, thought it might be interesting to have one of the owners of one record company write the back liner notes for another.

The sides in this instrumental LP were all recorded in the renowned Fame Recording Studio in Muscle Shoals, Alabama, under the direction of engineer-producer-songwriter-music publisher Rick Hall. The multi-talented Hall set up his recording studios some six years ago in the off-the-beaten-track city in the northwestern corner of Alabama and immediately began to defy all the accepted rules of the record industry by cutting hits with such stars as Bobby Moore, Jimmy Hughes, The Purifys, Wilson Pickett, Aretha Franklin and Laura Lee.

The music industry and the general public as well are aware that the recording centers of this country are traditionally located in New York, Chicago, Los Angeles and Nashville. But determined young music producers like Rick Hall (and Memphis impresario Jim Stewart, originator of the now world-famous "Memphis Sound") decided that the hits could be made in other places. And they were correct, because the correct conditions were present—in Memphis, and Muscle Shoals as well.

The most important ingredient was a nucleus of great soul musicians, who, in the opinion of just about everybody in the music business, play the best rhythm & blues music in the world. Many of them are reformed country & western sidemen who crossed over to soul country and now are completely committed to the blues and gospel sounds that are the basis of today's rhythm & blues music. They are sensitive, dedicated and motivated musicians who give 100% of themselves in the recording studio, and who are as interested in the end product as the record company or the producer.

Such a player is Charlie Chalmers, who is seriously and completely dedicated to the contemporary art form—rhythm & blues music. When I first heard Charlie play solo (on *Land of 1,000 Dances* for Wilson Pickett's recording session at Fame Studios), I was struck by his big, rich tone, his driving attack, and his imaginative and very creative phrasing. There was an inescapable resemblance to the sound of King Curtis, who is universally accepted as the master of the rhythm & blues tenor sax. Charlie will be the first one to tell you that King Curtis has always been his idol, and when I subsequently engaged Charlie to come to the Atlantic studios in New York and he found himself playing alongside the legendary King, Charlie told me that this was the true highlight of his career, and offered to play free of charge, if necessary. Which it wasn't, and Charlie knew it.

I think Charlie blows beautifully on this mixed bag of tunes; some of them current songs hits like *A Whiter Shade of Pale* and *Take Me Just as I Am*, and some of them new original instrumental songs like *Soulin'*. In all of them, he shows the quality of the great rhythm & blues player—invention, sensitivity, and drive.

Charlie, old "Ace" (as his studio buddies call him), may this be the first of a series of smash hit recordings for you and the wonderful Chess company!

—Jerry Wexler
Executive Vice President
Atlantic Records

SIDE 1		TIME	SIDE 2		TIME
TAKE ME (JUST AS I AM)	BMI	4:10	A WHITER SHADE OF PALE	ASCAP	2:39
SATISFACTION	BMI	2:16	GIRL, YOU'LL BE A WOMAN SOON	BMI	2:16
GROOVIN'	BMI	2:34	POPPIN'	BMI	2:20
TWO IN THE MORNING	BMI	2:36	THE SIDEWINDER	BMI	2:37
VELVET SOUL	BMI	2:43	WOOLEY BULLEY	BMI	2:17
NIGHT RUMBLE	BMI	2:03	SOULIN'	BMI	2:31

PERSONNEL: CHARLIE CHALMERS, ANDREW LOVE and AARON VERNELL, tenor saxophone; FLOYD NEWMAN, baritone saxophone; GENE (BOWLEGS) MILLER and WAYNE JACKSON, trumpet; JIMMY JOHNSON and ALBERT LOWE, JR., guitar; DAVID HOOD, bass; LINDON OLDHAM, piano; CARL BANKS, organ; ROGER HAWKINS, drums.

RECORDED: June, 1967, at Fame Recording Studios, Muscle Shoals, Ala. | **ALBUM SUPERVISION:** Max Cooperstein | **RECORDING ENGINEER:** Rick Hall

ARRANGEMENTS: Rick Hall & Staff | **COVER PHOTO:** Don S. Bronstein | **ALBUM DESIGN:** Jerry Griffith | **ALBUM PRODUCTION:** Rick Hall

CHESS RECORDS, 320 EAST 21st STREET, CHICAGO, ILLINOIS 60616

Pink Floyd

Meddle





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FAKE FEVER

SURROGATE

フェイクフィーバー

KATS KILL RECORDS | KKR 001

てはごきげんよう

FAKE FEVER

SURROGATE

A
PEACH GLOW
NEON SPREE
SOLID GOLD
TERRACE
DORIAN

B
CHROMEFALL
DIRTY PLASTIC
REVERIE
SNOWFIELDS
CITY BLUSH



Kats Kill Records
KKR-001
Fake Fever
Surrogate
2020

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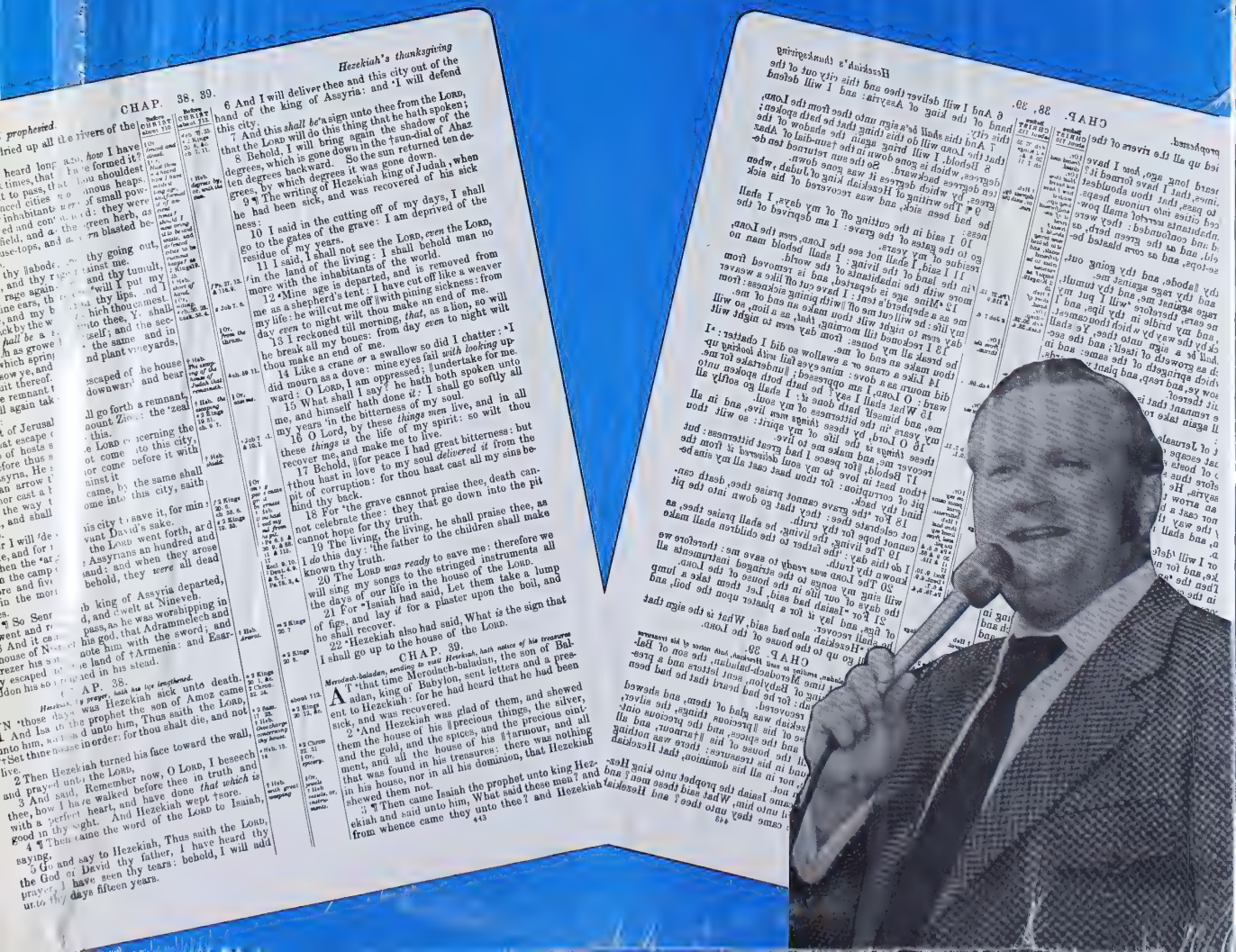
Written/Produced/Mixed by Fake Fever/Andrew Barnes
LP Mastering by Alex Galetus (FIBRE)
Guitar on "Neon Spree" by Thomas Kenney
Additional Bass & Samples on "Chromefall" by Winterquilt
Additional Synths on "Reverie" "Snowfields" & "City Blush" by Matt Varner
Additional Synths on "Snowfields" by Eventual Infinity
Trumpet on "City Blush" by Clay White
Additional Mixing on "Chromefall" & "Reverie" by Bandi Tomaschek
Artwork by Switzon S. Wigfall, III
Back Cover Photo by Paul King
Layout by Tim Skirven/Pad Chennington
● Originally released on cassette via Business Casual, 4/24/20

FAKE FEVER
SURROGATE
フェイクフィーバー
サロゲート
A PEACH GLOW • NEON SPREE • SOLID GOLD • TERRACE • DORIAN
B CHROMEFALL • DIRTY PLASTIC • REVERIE • SNOWFIELDS • CITY BLUSH
KKR-001



KATS KILL RECORDS | KKR 001
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HOW TO REVERSE A PROPHECY



An amazing secret –

HOW TO REVERSE A PROPHECY

Isaiah, a great prophet of God came to King Hezekiah and said to him, "Thus saith the Lord, set thine house in order for you shall die and not live."

Then he turned and walked out.

God still has prophets today. They still bring messages to people from God. Sometimes those messages are messages of encouragement and promises of blessing. Sometimes they are exhortations. Sometimes they confirm God's callings. Sometimes they are warnings.

What would you do if a prophet told you that you are going to die? Do you have to accept death?

If you don't like the prophecy, don't get mad at the prophet! Of course, there are false prophets in the world today. We are told to use judgement about prophets. But Isaiah was a true prophet of God!

You need not even judge the prophet. He may be a true prophet of God. You still don't have to take it!

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You can turn it around!

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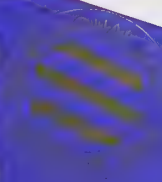
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SIDE TWO PSYCLONE GOIN' OUT OF MY HEAD SPY VS. SPY LET ME HEAR ME TALKIN' LIFER

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АРТЁМОВ
МЕЛОДИЯ
DIGITAL
Elde's
Elde's
REQUIEM



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АРТЁМОВ • REQUIEM

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Композитор посвятил произведение «Мученикам многострадальной России» и, соразмерно масштабу трагедии, создал гигантскую звуковую эпопею, величественный монумент с тщательной выписанностью всех деталей, тонкой проработанностью каждого штриха и вместе с тем — необъятный. Как грандиозное живописное полотно, это произведение можно долго «рассматривать» вблизи, вникая и поражаясь смысловым значениям каждой звуковой подробности. Но можно отойти на расстояние — и тогда оно потрясает величественностью, мощью общей драматургии, динамикой эмоционального развития, могучей властностью художественного впечатления.

Реквием... Это отнюдь не метафора в данном случае, но та единственная в истории музыкальной культуры форма с безграничным по объему исторической «памятью» сюжетом, вобравшим в себя все коллизии земных катастроф, страданий — надежды, отчаяния, очищения, смирения, прощения и, приобретшим значение всечеловеческих обобщений. Реквием — это исповедь перед человечеством. Обращение композитора к Реквиему было для него символом сопричастия русской трагедии трагедиям мировой истории, приобщения к вечным духовным ценностям, окончательное постижение которых происходит только на пороге жизни и смерти.

Вместе с тем композитор толкует традиционный текст Реквиема иначе — проецирует его на события отечественной истории, воспринимает как свидетель, очевидец. Канонический текст становится импульсом, источником возникающих в творческом сознании композитора ассоциативных картин, образов. Меняется привычная трактовка многих частей, например, Kyrie eleison, Dies irae, Tuba mirum, Benedictus. Текст наполняется новым, нами пережитым смыслом, «сюжет» обретает особую эмоциональную силу. Так рождается сложная, многослойная концепция сочинения, все музыкальные образы которого подчинены авторской, индивидуальной «программе» и одновременно соотнесены с вечным уставом траурного ритуала.

Реквием начинается с вопроса — короткого и страстного. Что будет ответом на него! Лучезарный свет Sanctus или прощальная песнь очищения последнего Requiem aeternam! Но до этого композитор проведет нас по сложной дороге сопереживания трагедии с бездной отчаяния и взлетами надежд, безграничной скорбью, простирающейся от смятенных стенаний до отрешенной мольбы, от остро личной боли до всечеловеческого траура.

Тоскливое, непонятное, смутное недоумение (Requiem aeternam). Совсем не «вечный покой», но тревога, необъяснимая и навязчивая. Вязко движется масса оркестровых голосов, без особых индивидуальных, личностных выделений. Правда, голос солирующей скрипки вопрошает, но у кого и о чем! Вопрошает в своей душе или в затянутом пеленой тоски мире!

Состояние тревожности обостряется (Kyrie eleison). Смятение нарастает как постепенно натягивающаяся струна, резонирующая все выше и выше. А на его фоне — навязчивые, неотступно преследующие остинатные повторения, исчезающие и вновь вспыхивающие. Так в подсознании смятенной души переплетаются странно и жутко знаки, символы, сюжеты, лица... Неотвязно звучат колокола, далекие и никуда не зовущие... Картина стирается, всплывает новый кадр (Dies irae), и трагедия начинает обретать реальность, материализуется в облике наступательного, солидаризированного зла. Хорошо прослушивается скандированная поступь деформированного маршевого движения, массовой декламации. Единение в зле, массовое безумие. Зло внеличное, но притом отнюдь не инородное (как, например, в Седьмой симфонии Шостаковича). Зло в нас самих, бессмысленное и сокрушающее, приводящее после содеянного в изумление, оцепенение потрясение. И вот тот же «день гнева» (Dies irae) оборачивается совершенно иной ипостасью — леденит сердце орган, тихо стенают сольные голоса и вопрошает, безответно вопрошает скорбная скрипка. Мы ли это были! Такой трактовки Dies irae история музыки не знала.

За оцепенением — открытый, громкий взрыв отчаяния (Tuba mirum) — массового отчаяния, возрастающего, доходящего до исступления и безнадежно затихающего в гулкой пустоте, в беспредельности ледяного пространства. Из него едва заметно (Recordare), словно постепенно проявляясь, обретая контуры, плоть, силу, начинают звучать голоса мольбы, горестные лирические излияния. Отдельные голоса — затаенные и безнадежные. А зло рядом, оно сильно и упорно (Confutatis). Вновь жуткие остинато, безумная скандированная декламация Dies irae. И как зов из горящей бездны, из огненной пучины — едва различимые людские стенания, поглощенные вихревой массой все сметающего на своем пути зла. В драматургии сочинения наступает перелом. Lacrimosa открывает новую страницу. Тихую, щемящую сердце скорбь изливает мелодия скрипки. Далекие колокола возвещают о грядущем покое. Заупокойная молитва (Domine Jesu Christe) звучит как великий символ этого покоя в вечно суетном, никогда не успокаивающемся мире. Торжественная отрешенность ритуала, траура, за стенами которого мечется и продолжает безумствовать мир.

Из «объективной» формы выражения скорбь переводится в остро личностный план. Hostias et preces — часть, в которой стоит каждый голос. Общечеловеческая трагедия преломляется сквозь призму индивидуальной души. И, наконец, — первый выход. Sanctus уводит в мир «несказанного света». Уводит постепенно, звучание просветляется на глазах. Стонущие интонации Recordare, Lacrimosa, Hostias, вложенные в просветленные тембры детских голосов, освобождаются от груза страстей, обретают доверчивость и робкую наивность, незаметно растворяются в излучающей сияние игре чистых звуковых красок.

Один круг пройден. С Benedictus начинается второй. Начинается переходом от нереального, иллюзорного света к тихому, смиренному, но отчаянию, с мольбой, надеждой. Звучание становится все более и более светлым, обретает трогательную красоту интонации (Agnus Dei). Последний раз вторгается зло (Libera me) — кульминация, вобравшая в себя смятенность Kyrie eleison, отчаяние Tuba mirum, страстный ужас Confutatis и превзошедшая их. Грядущая трагедия «второго пришествия». И вот вершина — Requiem aeternam — вечная, радчайшей красоты песнь очищения. In Paradisum — эпилог. Вне героя, вне личностного сознания; нереальная картина освобожденного от всех человеческих страстей высокого инобытия. «Абсолютная истина» добра и света.

Такой видится нам самая общая, внутренняя канва философско-эмоционального «сюжета» сочинения. Объем ассоциаций, таящихся в глубине этой музыки, безграничен, как безгранична историческая проекция «темы» произведения, как беспределен в земных критериях времени «сюжет» Реквиема. Каждый может услышать его по-своему.

Кроме того, сама музыка ориентирует на такую многослойность восприятия, богатая разветвленной системой семантических знаков, символов. Символ — русская заупокойная молитва, звучащая в Domine Jesu, та «конкретная» деталь, указующая на время и место событий. Символика исходит от колокольного звона, почти в каждой части взывающего к исторической памяти слушателя, но наполненного всякий раз новым, особым художественным смыслом — то это полуреальный отзвук, то набат, то погребальный звон, то воспоминание... Символом личностного голоса выступает скрипка соло — того голоса, который безответно вопрошает в первой части, скорбит в Lacrimosa, рвется с мольбой в Benedictus, вторит в диалоге небесной песне прощения в Requiem aeternam. Полны семантических смыслов интонации малой секунды, пронизывающие все сочинение, каждую его часть. Мы чувствуем преемственность Реквиема Вячеслава Артёмова с лучшими произведениями этого жанра в мировой музыке, глубокую, корневую связь с музыкой Баха. Иллюзия безграничного звукового пространства, космического масштаба «действия» имеет зону ассоциативных аналогий — с космосом Скрябина. Лучезарный свет Sanctus отсылает память слушателя к страницам «Сказания о граде Китеже» Римского-Корсакова. А сама концепция сочинения — искупления, тихого прощения, возвышения духа перед ликом вечности — это ли не исцеляющая концепция всего великого русского искусства!

И вместе с тем глубоко современен динамичный контакт разных музыкально-семантических пластов, интонационно-гармонических средств, апеллирующих и музыкальному опыту слушателя и объединенных точным драматургическим замыслом.

И еще об одном необходимо сказать — о чистоте художественного языка сочинения, красоте, как исходной этической предпосылке всех средств, всех приемов выражения. Потому так исключительно сильно воздействие музыки. Она красива всегда. Никаких экстремальных средств воздействия на слушателя, никакого давления, никаких превышений. Классическая концепция искусства! Потрясает слушателя глубина постижения смысла, точность найденных художественных стредств, подлинность смен психологических состояний, вечно живая искренность интонации.

В каком ряду художественных шедевров встанет это сочинение! В ряду Реквиемов — Моцарта, Верди, Берлиоза, Брамса, Дворжака! В ряду ли исторических эпопей Мусоргского, Римского-Корсакова! Или в ряду симфонических драм Шостаковича) Определит это, видимо, будущее. Но ты, слушатель, не пройди мимо. Может быть, ты услышишь в этом сочинении свой голос, свою судьбу! Ведь перед тобой — звуковой памятник трагедии русского народа.

Ю. ЕВДОКИМОВА,
доктор искусствоведения, профессор

ARTYOMOV • REQUIEM

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
СТЕРЕО
А10 00547 006
(2 пластинки)

The opus is not exciting — it is shocking, tormenting, releasing one from a world of common human emotions, makes one to shudder; tortures and inspires, purifies one's heart. It lasts in one's memory — makes one to keep thinking of music, of oneself, of one's place in the life, of moral criteria.

The composer has dedicated this work to "Martyrs of the Long-Suffering Russia" and, on a scale commensurate to the immensity of the tragedy, has created a gigantic sound epic, a majestic monument with meticulously elaborated details, fine treatment of each feature and all the same immense. A grandiose painting, it provides a subject for a long close "contemplation", going into and taken by semantic meaning of each phonetic particle. But one can contemplate it from a distance as well — and then it amazes one with its majesty, the might of its general dramatization, dynamics of its emotional development, with the powerful authority of its artistic impression.

The requiem... It is by no means a metaphor here, but that unique in the history of musical culture form, which contains an unlimited volume of historic "memory", having absorbed all collisions of global catastrophes, sufferings — hope, despair, conscience clearing, humbleness, forgiveness, and having acquired an importance of universally human generalizations. Requiem is a confession to Mankind. Composer's choice of the Requiem was symbolic to him for the complicity of the Russian tragedy with tragedies of the world history, for its joining with eternal spiritual values, the eventual cognition of which takes place only on the borderline between life and death.

With all this the composer interprets traditional text of the requiem in different way, projecting it at the events of national history, comprehending it as an onlooker, an eye-witness. Canonical text becomes an impulse, a source of pictures, images, appearing in the creative mind of composer. A common interpretation of many parts, such as "Kyrie eleison", "Dies irae," "Tuba mirum", "Benedictus" has been abandoned here. The text is filled with new meaning of our own experience, the "subject" acquires a special emotional power. Thus a complex, multiple conception of the work is born, where all musical images are subject to individual program of the author and simultaneously correlated with the eternal charter of prescription of the mourning ritual.

Requiem starts with a question — brief and passionate one. What will be an answer to it! Radiant light of the "Sanctus" or the farewell song of purification from the last "Requiem aeternam"! But before that the composer will have us lead along a thorny road of co-suffering to the tragedy, with abysses of despair and flights of hope, of infinite sorrow, sweeping through all the range of human grief — from a strictly personal pain to universal mourning.

Sad, unidentified, vague bewilderment ("Requiem aeternam"): Not at all an "eternal peace", but an anxiety, indefinite and possessing one. Thick and slow in its movements is the mass of orchestra voices, stripped of any special individuality, personal emotions. True, the violin voice solo is interrogating — but whom and on what! Does it interrogate its own soul or the world overcast with the thin veil of grief!

The state of anxiety is getting more acute ("Kyrie eleison"). An anxiety, which is getting more and more tense, as a tightly drawn string, resounding every time to a higher and higher register. And on its background — haunting, fixed "obstinata" repetitions, disappearing and coming again in flash. In this way a strange and scaring play of signs, symbols, subjects and faces goes in the subconscience of the confused soul... The chime is haunting — remote and calling nowhere.... The picture is fading, a new sequence comes onto the surface ("Dies irae"), starts acquiring reality, physical image of an aggressive, consolidating evil. One hears distinctly the scaned pace of the deformed marching movement, a mass recital. A union over the evil, a mass insanity. An evil outside of the person, but by no means alien to him (as for example, in the Seventh Symphony by Shostakovich). The evil sits in ourselves, senseless and destructive, astounding and petrifyingly shocking of the committed. And here the same "day of fury" ("Dies irae") turns to be quite a different image — the organ is freezing one's heart, solo voices are low in their moaning and the sorrowful violin keeps interrogating, interrogating without getting an answer. Were those we! History of music has not had such an interpretation of the "Dies irae" before.

An open, loud cry of despair ("Tuba mirum") — a mass despair, sounding every time more intense, follows this freezing, comes into frenzy and fades without hope in a hollow emptiness, in the boundlessness of the icy space. From there, hardly perceptable ("Recordare"), as if gradually coming in the resolution, acquiring countors, flesh, power, pleading voices, sorrowful and lyrical began to sound. They are scattered voices, lost and hopeless. But the evil is here, strong and persistent ("Confutatis"). And again horrible "ostinatos", in insane scanned deslamation of the "Dies irae". As a call from an abyss in flame — hardly distinguishable human sufferings come, absorbed by the vortical mass of Evil wiping off everything on its way. Here comes a turn in the drama composition of the work. "Lacrimosa" opens a new page. The melody of violin pours out a subdued, heart-breaking grief. Far distant chime announces the coming eternal peace. Requiem ("Domine Jesu Christie") sounds as a great symbol of this peace in the always vain, never peaceful world. A solemn aloofness of the ritual, of the mourning, behind which walls the world is rushing about, keeps going on in its insanity.

From an "objective" form of expression the grief is translated into strongly personal plan. "Hostias et preces" — is the part, where every voice is a moan. The universal tragedy is reflected by the light of individual soul. And, finally, the first exit. "Sanctus" leads to the world of "unspeakable light". It leads there slowly, the sound getting every time lighter. Moaning intonations of "Recordare", "Lacrimosa", "Hostias", put into brightened up timbre of children's voices, are relieved from the burden of passions, acquiring confidence and a timid naivity, quietly disappearing in the radiant play of distinct sound hues.

One circle done. With the "Benedictus" the second starts. It starts with a transition from an illusory, irreal light towards the quiet, humble, but still a despair, with a plea, a hope. The sound gets every time more and more finer, acquiring a touching beauty of intonation ("Agnus Dei"). The evil intrudes for the last time ("Libera me") — the culmination, involving confusion of "Kyrie eleison", despair of "Tuba mirum", an impassionate horror of "Confutatis" and, excelling all of them, the Coming tragedy of the "Doomsday". And here is the acme — the "Requiem aeternam", a perennial exceptionally beautiful song of purification. The epilogue — "In Paradisum". Outside of the hero, outside of the personal conscience; irreal picture of the supreme other being, liberated of all human passions. An "absolute truth" of the Good and of the Light.

This is how we see the most general, inner canvass of the philosophical and emotional "subject" of the composition. The volume of associations hidden in the deep of this piece is unlimited in historic projection of the theme, as unlimited is the "subject of the Requiem in earthy criteria. Everyone can hear it in ones own way.

Besides, the music itself suggests this multiple perception, being abundent of ramified system of semantic signs, symbols. The symbol here is the Russian requiem, sounding in the "Domine Jesu," that "concrete" detail which is interrogating without reply in the first part, grieving in the "Lacrimosa", dying with plea in the "Benedictus", echoing in the dialogue with the heavenly farewell song in the "Requiem aeternam". Intonations of minor second are full of semantic meanings and permeated the whole opus, each of its parts. We perceive the continuity of the Vyacheslav Artyomov's "Requiem" with the best works of this genre in the world music, a deep, basic connection with the Bach music. An illusion of a boundless soundspace, of the cosmic scale of "action" has a zone of associative analogies — with Scriabin's cosmos. The radiant light of the "Sanctus" addresses the Listener's memory to pages of "The Tale of the Invisible City of Kitezh" by Rimsky-Korsakov. And the very conception of the composition — the redemption, quiet forgiveness, the rise of the spirit in the face of the eternity — is not it here the healing conception of the whole great Russian art!

At the same time the dynamic contact of various musical and semantical layers, intonation and harmony devices, appealing to musical experience of the Listener and encompassed by a clear dramatic conception — is of profoundly contemporary character.

One more thing should be mentioned here — the integrity of the artistic language of the composition, the beauty as original ethical provision of all means, all devices of expression. Hence is so exceptionally strong an impact of the musical piece. It is beautiful in all its length. No extreme devices are used to affect the audience, no pressure, no excessions! Strictly classical conception of the art! The Listener is moved by the deep cognition of the meaning, by the accuracy of the employed artistic means, by the veracity of the transitions of psychological states, by the everlasting sincerety of intonation.

To which row of artistic masterpieces will this work belong! Will it be fitting to stay among Requiems of Mozart, Verdi, Berlioz, Brahms, Dvořak! Or with historic epics of Mussorgsky, Rimsky-Korsakov! Or rather with symphonic dramas of Shostakovich! The future will, probably, provide the answer. But you, the Listener, do not miss it. May be you will hear your own voice there, your own destiny in this work! As you encounter here a sounding monument to the tragedy of Russian people.

Yu. YEVDOKIMOVA,
Doctor in History of Arts, Professor.

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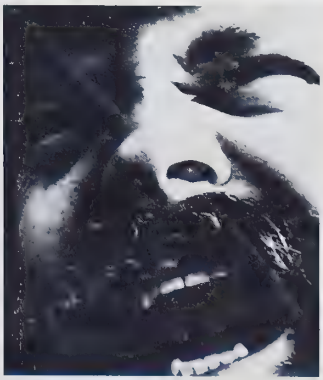












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[illegible] • UNA NOCHE ME EMBRIAGUE • LA [illegible]



AUGUSTINE RAMIREZ

MI BARQUITA DE MADERA

EL ZARAPE

ZLP 1031

PRODUCED BY JOHNNY GONZALES

De la mas grande y exituosa Barca de loque ha sido el mayor producto de la popularidad AUGUSTINE RAMIREZ, consede a su mundo de admiradores este fervoroso estreno "MI BARQUITA DE MADERA" para los discos EL ZARAPE.

En Este album Augustine desembarca animosamente doce nuevos exitos que dedica afectuosamente a todos uds.

Podremos decir que en el mes de Mayo, del 1941 nacio una estrella, que atravez de los años, ha brillado con el mas alumbrande exito.

En el año, 1967 discos EL ZERAPE, hizo exclusivo a este gran ejemplar popular, abriendole las puertas a un afamado vocalista de la musica popular mexicana.

Augustine Ramirez, inicio su carrera a la edad de 18 años, durante los cuales fue companero de varios grupos orquestales, que aun todavia reconoce como grandes amigos, compartiendo el mismo arte.

Muchos han sido los lugares en los caules Augustine Ramirez, se ha presentado, logrando paralizar admirablemente la atencion de su publico, que dejan de bailar, solo para escucharle sus canciones y creemos que de esta misma manera lograra recuardarle su gusto en este nuevo album.

Al acumular sus multiples peticiones para nuevos estrenos, discos EL ZARAPE consede otro estupendo album de Augustine Ramirez, estrenando entre sus ritmicas melodias la cumbia "NETO EL MUÑECO" UNA NOCHE ME EMBRIAGUE, PAJARILLO DE LA SIERRA, ANDALE, SUEÑA Y QUIEREME y muchas mas aqui incluidas . . . en su barquita, seguramente surtiran completamente su discoteca personal.

Augustine Ramirez, ha logrado romper, hasta las mas fuertas barreras musicales en toda la historia de nuestros tiempos, que como guitarrista y vocalista ha llevado su talento a lograrle la admiracion de miles de publicos en todos los seis estados donde se presenta annualmente.

Discos EL ZARAPE, se enorgullese al producir otra de sus exclusividades de AUGUSTINE RAMIREZ que con toda seguridad, llenara de extrema alegria a todos que han apreciado en grande su musica y sus canciones . . . que estamos seguros uds estrenaran con la distincion especial de AUGUSTINE RAMIREZ.



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A CIRCLE FILLED WITH LOVE

The Sons of Champlin



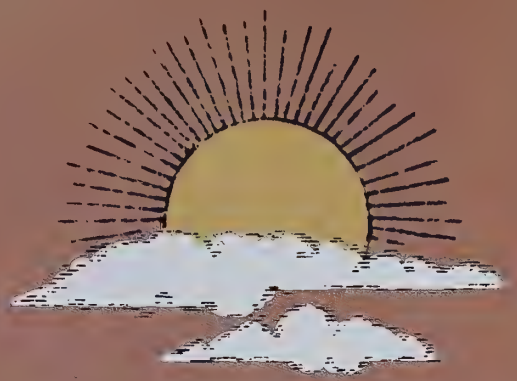
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Side 1

Hold On
Here Is Where Your Love Belongs
Follow Your Heart
Knickanick
Imagination's Sake
Still In Love With You

Side 2

Circle Filled With Love
To The Sea
You
For A While
Slippery When It's Wet
Helping Hand



Produced By Keith Olsen

Engineered By Keith Olsen And David Devore

Recorded And Mixed At Sound City, Van Nuys, Calif. Mastered At Capitol Records, Hollywood

Concept and Design: Ron Wong Art Direction: David Larkham Handwriting: Janis Larkham

Strings Arranged And Conducted By David Foster

The Sons Of Champlin Are: Bill Champlin: Lead Vocals, Keyboards, Guitar Terry Haggerty: Guitars

Geoffrey Palmer: Baritone Saxophone, Keyboards, Vibraphones Jim Preston: Drums, Vocals, Percussion

Steve Frediani: Alto Saxophone, Flute, Tenor Saxophone David Schallock: Bass Guitar

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Bill Champlin: Lead Vocals, Keyboards, Guitar

Terry Hagerty: Guitars

Geoffrey Palmer: Baritone Saxophone, Keyboards, Vibes

Jim Preston: Drums, Vocals, Percussion

Steve Frediani: Alto Saxophone, Flute, Tenor Saxophone

David Schallock: Bass Guitar

Strings Arranged And Conducted By David Foster*

Gail Levant: Harp

Mike Fugate: Brass and Horn Arrangments

Laura Allan: Background Vocals To The Sea - Helping Hand - Slippery When It's Wet - Hold On

Rob Mortoza: Bass Guitar - Slippery When It's Wet - Follow Your Heart

Allan Estes: Percussion

*David Foster: Piano on "Helping Hand" *Courstesy Of Dark Horse Records

Side 1

"Hold On"

Music By: Bill Champlin
Words By: Laura Allan

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Hold on the tears are gone
There ain't no stoppin' the train we're on,
I got a love song that is singin' strong
There's no resistance when you hear the song of love
Smiley love can make me feel this way
Yes I need your lovin' everyday
And I wanna say

There's nothin' we can do
But see it through,
There ain't no stoppin' this love for you
And there's no way to say
Just where this lovin's gonna take us to
today.

The love can make me feel this way
Yes I need your lovin' day to day
And I wanna stay
Right by your side!

We're goin' for the ride,
It's too late to say hide,
Goin' for the ride
Ride, Ride, Ride.

"Here Is Where Your Love Belongs"

Music By: Bill Champlin
Words By: Bill Champlin

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When the mornin' comes
I find myself just missin' you
I find, myself just wishin' you
were layin' by my side.

As my day goes on
I'm wonderin' if you're missing me
I'm wonderin' if you're wishing I've
were layin' side by side.

Let me know I got you
'Cause the way I do
I'll get the message loud and clear

Let yourself come home.
Forget the others, bring it

Here is where your love belongs
Here is where your love belongs
Here is where your love belongs

When my evening comes
I'm wishing I was kissing you
I'm fishing for the words to
say to you to make it right.

Let me know if you
Feel the way I do
I'll get the message loud and clear.

Let yourself come home
Forget the others, bring it

Here is where your love belongs
Here is where your love belongs
Here is where your love belongs
Here is where your love belongs

"Follow Your Heart"

Words &
Music By: Terry Haggerty

© 1973 Stray Light Publishing

Follow Your Heart 'cause you know
It is your light my brother,
Knowing your heart helps us all
To make the[illegible]
[illegible] for finding the true
Ways to give yourselves

Faith in finding honest ways to give

Follow Your Heart 'cause you know
There's a love song worth singin',
Bein' in tune With your heart
In tune with your soul,
Singin' a song that touches the heart's
all about you

Faith in finding honest ways to live

Don't pass the chance to accept
what's offer you.
Faith will keep your answers true and clear,
Don't be afraid of the thoughts that conform you
You're probably richer than you think

Listen to your Heart
Listen to your Heart
Listen to your Heart
Listen to your Heart
Listen to your heart

And feel the love that you can call on everyday.

Follow Your Heart.

"Imagination's Sake"

Music &
Words By: Rob Mostoga

© 1975 Intersong Publishing

Your mind doesn't work like mine,
The differences make life so fine,
Worries we must try to shake
Forget what might be at stake.

Oh, let's just get together
for Imaginations sake.

I just love to see you smile
Helps us to make my life worthwhile
Can't afford to be afraid.
Chalk off the mistakes we've made.

Oh let's just get together
for Imaginations Sake.
Oh, let's just get together
for Imagination's sake

In my dreams you're all I see
In my dreams
In my dreams you wake me up
And we'll both dream together.

Oh, Let's just get together
For Imagination's sake

Your mind doesn't work like mine.
The differences make life so fine
Worries we must try to shake
Forget what might be at stake.

Oh, let's just get together
For Imagination's sake.

Side 2

"Circle Filled With Love"

Music By: Bill Champlin
Words By: Bill Champlin and Pat Craig

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Don't wonder where you can hide
When you're alone for the day
Now you can feel something, that's really real
In a circle filled with love.

Some people will turn you away
Refuse you a seat by the fire
But some see the light
That shines through the darkest night
In a circle filled with love.

When love has departed
We're left with memories
Of how it used to be
That's when brightness is parted
But once you gave
You'll want to live

In a circle filled with love.
Some people are left in the cold
Afraid to be young, will they're old
But if you chose to see
Your life can really be
And what you'll be'dreamin' of is
A circle filled with love

"To The Sea"

Words By: Bill Champlin
Music By: Bill Champlin

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If I could cancel all my worldly possessions
Recording sessions would just bring me down
If the music became my profession
I'd be locked in a world without sound.

If I learned how to play for competition
My conditions would be that I won
But instead I learned to trust my intuition
So when I play, I can play for the fun

*Music's only as fine as the
silence it's compared to.
Sharing the two we can hear

We can hear from the moment
the sound goes astray
And the time elaps away
to the sea.
to the sea
to the sea.

Lady music's only here for now to take me
Back to where we began from the start
And I know that one won't go, she won't forsake me
For one knows me the way to the heart.

*——
We can hear from the moment
The sound goes astray
And the time elaps away
to the sea.
to the sea
to the sea.

"You"

Music By: Bill Champlin
Words By: Bill Champlin

© 1975 Wil Music ASCAP

How can I overdo
What in my heart is true
Carrying on a thing for you

I feel in love with you
And like a bird I flew
Out of my tree to sing to
You
Don't have to understand my ways
You
Will be deep inside 'till my dyin' day
Talkin' 'bout you
Hear me talkin' 'bout you baby.

My wish is only that
You know what love is at
When it's been pointed right at you.

I hope that you can see
That what you are to me
Is taken helplessly for
You
Are my reason to survive,
You
Are three seasons of my life.

Hear me talkin' to you
I'm in love with you

And for now it may astound you
My whole world revolves around you
And baby I'm so glad I found you
I'm gonna build my world around you.

Talkin' 'bout you
Hear me talkin' 'bout you baby.

I'm walkin', walkin', walkin' to you baby
Hear me talkin', talkin', talkin' to you you.

"For A While"

Music By: Bill Champlin
Words By: Bill Champlin

© 1976 ASCAP

Some make the best of it
Tryin' to be in love according to the plan
But some just say yes to be
And give up the gold just to
hold some body's hand

Come spend some time with me
Maybe we can help each other understand,
We can strum in another key
But one we gonna give this lovin'
half a chance.

With a song of love
We run from yesterday
Just to rise above the world
and fly away.

For awhile we can stand naked in the rain
We can smile again
For awhile we can look through the window pane
We can smile again.

Your lovin's like a dream to me
Comin' in and out of you.
But it's all to real
But your love is no fantasy
The only thing that's true
now you make me feel - So Real.

With a song of love
We run from yesterday
Just to rise above the world
and fly away.

For awhile we can stand naked in the rain
We can smile again,
For awhile we can look through the window pane
We can smile again.

If only for a little while
We can be together
Yes we can.

"Helping Hand"

Music By: Bill Champlin
Words By: Bill Champlin

© 1976 ASCAP

If you care enough to love when you can
And you have enough to see where I am
I can't fall in love just like that
And it's all because you really need a
Helpin' hand in this time
s what we're goin for.
Helpin' hand with love
Will show you so much more,
Helpin' hand with love
Will open up the door.

If you know the love you feels gonna last
And you think this time it's real and not the past
Then we'll see just where this love is at
There will be no ending 'cause we'll need a
Helpin hand with love
is what we're hopin' for.
Helpin' hand with love
Will show us so much more,
Helpin' hand with love
Will open up the door

We'll find the key to open up the door
We're gonna see where it's comin from
We'll finally be what we've been searchin for
To fall in love
To be in love
We can fall in love just like that
And it's all because we really need a
Helpin' hand with Love

is what we're hopin' for
Helpin' hand with love
Will show us so much more
Helpin' hand with love
Will open up the door
It's what we need each other for.

K28G-7171/¥2,800
STEREO
《テープ番号 K28H 4187》

ゴジラ伝説 II

VOYAGE TO DREAM QUEST

前作を凌ぐ出来栄えでよみがえる伊福部音楽の真髄！

多彩なゲスト・プレイヤーの参加を得てついに完成した井上 誠（シンセサイザー）の《ゴジラ伝説》セカンド・アルバム！

〔作詩・解説＝太田蝋一〕

空の大怪獣 ラドン

対地底怪獣

難度 0 大作戦

発売元
キングレコード株式会社



イラスト 開田裕治



RODAN. THE MYSTERIAN. VARAN THE UNBELIEVABLE. B
OUTER SPACE. ATRAGON. DOGORA THE SPACE MONSTER.
STEIN CONQUERS THE WORLD. THE WAR OF THE GARGANTUA
KONG ESCAPES. LATITUDE ZERO. WAMPAKUŌJI NO OROCH

5CDGOLLA LEGEND II/VOYAGE TO DREAM QUEST [Side 1] 層圏外よりの来訪者 わんぱく王子の大蛇退治 極点の謎
の博士の嘆きよ鼓動 ヘ ト ー ッ ザ 探検ツ ア ー 夜ヒル 神聖ムウ帝国亡国歌 轟天建武隊出撃せり 天空の大秘宝
ファイラ ュート・ピア 異形の荒神 大地の鎮魂歌 ボヤージ・トウ・ドリーム・クエスト

Synthesizer : 井上 誠 *Drums & Percussion* : 友田真吾/高木利夫**/泉水敏郎 *Bass* : 坂出雅海/渡辺 等/沖山優司**

Piano : 上野耕路* *Guitar* : 立花ハジメ*/海琳正道 *Sax* : ジミー中山/矢口博康 *Chorus* : 巻上公一/戸川 純* 他

© 東宝 東宝映像

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キリトリ線

応募券

SF特撮フェアー

♣レコード・プレゼント♣

K28G-7171

フェアー

7:1 レコード・プレゼントのお知らせ

下記プレゼント対象レコードをすべてご購入いただき、オビ裏面の応募券を切りとり、郵送料金200円分切手を同封の上下記へお送り下さい。未収録BGMを収録した非売のEP特別盤をお送りいたします。

(送先)
〒112 東京都文京区音羽2-12-13
キングレコード㈱
SF特撮フェアー レコプレ係

●特典券有効期間
昭和59年6月5日 消印有効

※SF特撮映画音楽全集 第1集～第10集の第1話分10インチレコード・プレゼント実施中です。

(プレゼント対象レコード)

伊福部 昭:
SF特撮映画音楽の夕べ【実況特集盤】
SF交響ファンタジー第1番 第3番/オーケストラのためのロンド・イン・ブーレスク/東京交響楽団
●K20G 7159~10 (2枚組) ¥4,000

SF特撮映画音楽全集
第11集
~大映特撮の世界①~
大怪獣ガメラ/大怪獣決闘ガメラ対バルゴン 大怪獣空中戦ガメラ対ギャオス/ガメラ対宇宙怪獣バイラス
●K22G 7147 ¥2,200

SF特撮映画音楽全集
第12集
~大映特撮の世界②~
大魔神 大魔神怒る 大魔神逆襲 超神
●K22G 7148 ¥2,200

完全収録「キングコング対ゴジラ」
~ドラマ編~オリジナル・サウンドトラック
●K18G 7158~9 (2枚組) ¥3,600

SF特撮映画音楽全集
第13集
~特撮スペクタクルの世界Ⅰ~
日本誕生 元寇襲 姿都城の冒険 大阪城物語 白夫人の妖恋
●K22G-7149 ¥2,200

SF特撮映画音楽全集
第14集
~特撮スペクタクルの世界Ⅱ~
大日本ヤッパン 宇宙大怪獣ダラン/怪血鬼ゴケミドロ 昆虫大戦争 怪獣大奮戦ダイゴロウ対ゴリアス 日本海大海戦 緊急事変爆裂寸前、連合艦隊司令長官山本五十六 ゼロファイター大空戦 太平洋奇跡の作戦キスカ/太平洋の翼
●K22G 7150 ¥2,200

★'84年1月発売予定★
ゴジラ伝説Ⅱ 井上 誠
収録予定曲:海底軍艦 地球防衛軍 宇宙大戦争 空の大怪獣ラドン他
●K28G-7171 ¥2,800

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発売元 キングレコード株式会社

Original Motion Picture Soundtrack

"GATOR"

Music by CHARLES BERNSTEIN

"Ballad Of Gator McKlusky"
composed and performed by JERRY REED

"For A Little While"
composed and performed by BOBBY GOLDSBORO



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UA-LA646-G

BURT REYNOLDS IS "GATOR"

Levy-Gardner-Laven presents

BURT REYNOLDS

in "GATOR" co-starring JACK WESTON · LAUREN HUTTON · JERRY REED as Bama McCall

Written by WILLIAM NORTON · Directed by BURT REYNOLDS

Produced by JULES V. LEVY and ARTHUR GARDNER

Music by CHARLES BERNSTEIN · TODD A-O 35 · Production Services by DEVON/Persky-Bright

Side One

BALLAD OF GATOR McKLUSKY
(composed and performed by JERRY REED)

FOR A LITTLE WHILE (BEACH LOVE)

FLIGHT IN THE NIGHT

HANNAH'S CLUB

LEAVING HOME
FOR A LITTLE WHILE (CHANGING LOVE)

COCKTAILS AT THE POOL

Side Two

LAYING THE TRAP

FOR A LITTLE WHILE
(composed and performed by BOBBY GOLDSBORO)

SWAMP CHASE

MOMENT OF TRUTH
GHETTO SHAKEDOWN

EROTICA

FOR A LITTLE WHILE (GOODBYE LOVE)

Jerry Reed appears through the courtesy of RCA Records

ALBUM PRODUCED BY LEROY HOLMES

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"WE BELIEVE IN MUSIC"

Elde's

by THE HARMONY SUN

Directed by
ANGEL TUCCIARONE



STEREO

EAR - 10224
LRS - ST - 5041

"WE BELIEVE IN MUSIC" by THE HARMONY SUN

Directed by ANGEL TUCCIARONE

youth ministry
CATHOLIC DIOCESE OF PITTSBURGH





THE HARMONY SUN. The Harmony Sun, sponsored by the Catholic Youth Ministry of the Diocese of Pittsburgh is comprised of fifty young adults and has been in existence since 1969. Originally formed to provide leadership in the musical undertakings of a Catholic folk liturgy, these volunteer young people have steadily spread their fame throughout the Pittsburgh vicinity.

The Harmony Sun regularly provides the musical participation for the Catholic Youth Ministry sponsored folk liturgy each Sunday evening at St. Mary of Mercy Church in downtown Pittsburgh. Although the liturgy is their primary purpose, they have also performed many concerts, including two annual appearances at the Three Rivers Arts Festival and several appearances on local television.

To provide their musical accompaniment, the group includes four guitarists, bass guitarist, pianist, flutist, and drummer in addition to the 45 vocal members.

Their repertoire encompasses the religious as well as the secular types of songs. With a wide variety of styles represented in their songs, the music could be considered as contemporary folk-rock.

As the members of The Harmony Sun come and go, recruitment is always an essential factor. Somehow, though, the spirit and enthusiasm seems to remain. The Harmony Sun has a unique talent for making people happy through their "gift of song." This in turn, creates a feeling of self-satisfaction to the individual group members. As one Harmony Sunner put it, "There's a beautiful spirit of song within us which seems to linger even when we're not singing."

THE DIRECTRESS. Angel Tucciarone loves music and she loves to communicate it to people whether it be on an altar through sacred songs, such as "O Lord" or on a concert stage singing "I Believe in Music".

In founding The Harmony Sun, Angel wanted to bring some "new life" into the folk-liturgy world and she did just that.

As directress of the group, she also takes on the duties of selecting appropriate material and arranging it so that the music adapts to the style of the group. In addition, she shows a great talent in the field of composition as can be seen in the two selections, "Watch Me Stand" and "O Lord". Likewise, other original pieces are used and incorporated into the songs of the weekly St. Mary's folk mass.

She is currently working toward a degree in music and is presently performing at a popular night spot of the city.

With an aire of professionalism around her, Angel has instilled this quality into The Harmony Sun. Her goal in life, if you haven't already guessed, is to become a top professional entertainer.

CYM. Catholic Youth Ministry is the youth department of the Diocese of Pittsburgh. Sponsoring The Harmony Sun program is but one of the ways by which CYM attempts to respond to the needs of young people, their hopes and dreams for today and tomorrow.

THE HARMONY SUN

MAREE COLLINS
KATHY COLWELL
JACK LEITH
LINDA AMOROSO
SHARON VOGT
KATHY DURKIN
GENE WIRTH
SHARON RIEDER
DAVE WAGNER
BETH ANN GNODI
CAROLINE PLAZEK
GARY McKEOWN

MARY MEYERS
SUE BLAIR
GEORGE BRECKA
JOE PLAZEK
SHARON MALINOWSKI
BILLY JOE FERTIG
SHIRLEY PAINTER
DAVE JOHNSTON
BONNIE CHERRY
SUE ELSTER
JOHANNA WARD
MOLLY CONNELL

STELLA SUTTON
DON DELPRATO
PAUL AMOROSO
BARBARA LOGUE
PAUL DIULUS
MAUREEN LANG
ERIC HAFEN
KATHY STOCK
CHRISTOPHER KREBS
DIANNE BALDAUFF
KAREN ELLSWORTH
SHARON CHAMBERLIN

JULIE ELSTER
MARIE MUSICO
LINDA BENNETT
TONY CHIAPPETTA
BILL CONNERY
DEBBIE VALLOR
DONNA GRECO
BERNIE CONNERY
CINDY HORVATH
CHUCK MILLER

Bob Colwell: Lead Guitar
Michael Gallagher: Rhythm Guitar
Phil Rodgers: Rhythm Guitar

Paul Stahr: Bass
Mary Alice Bruder: Flute
Richard Chamberlin: Drums

Side 1

1. FOR WHAT IT'S WORTH ..... S. Stills
2. BY MY SIDE ..... J. Hamburger/P. Gordon
   soloists: Angel Tucciarone, Sharon Chamberlin
3. TEACH YOUR CHILDREN ..... G. Nash
   soloist: Michael Gallagher
4. IF WE ONLY HAVE LOVE ..... J. Brel
5. AMAZING GRACE ..... text: J. Newton, adp't & arr. J. Coates, Jr.
   soloist: Sharon Chamberlin
6. O LORD ..... Angel Tucciarone

Side 2

1. WAKE UP ..... D. Miller
2. RAIN ..... Donna Greco
   soloist: Donna Greco
3. I BELIEVE IN MUSIC ..... M. Davis
   soloist: Angel Tucciarone
4. BROTHER LOVE'S TRAVELLIN' SALVATION SHOW ..... N. Diamond
   soloist: Billy Joe Fertig
5. WATCH ME STAND ..... Angel Tucciarone
   soloist: Angel Tucciarone





HADD MONDJAM EL
KELL EGY HU BARÁT
SRÁCOK, ÓH SRÁCOK
NE HIDD EL
TANÁR ÚR KÉREM
EGYSZER...

NEM KELL VÉGRE OTTHON ÜLNI
MERT KELL ELFELEDNEM
CSODABOGÁR
AZ ÖREG VÁR
ÁRVA LETT A MESEVILÁG
MÉG MINDIG VÁRLAK

ZALATNAY SAROLTA – ÉNEK
DELI ISTVÁN – KONGA
FEKETE GÁBOR – DOB
FRENREISZ KÁROLY – BASSZUSGITÁR, AKUSZTIKUS GITÁR, FUVOLA, SZAXOFON
MORICZ MIHÁLY – GITÁR
PAPP GYULA – ORGONA, ZONGORA, FENDER-ZONGORA, CEMBALO
TOLCSVAY LÁSZLÓ – FENDER-ZONGORA, AKUSZTIKUS GITÁR
MIKROLIED (BÓDI MAGDI, HERCZKU ANNAMÁRIA, VÁRSZEGI ÉVA)

Zenei rendező: Hézser Zoltán
Hangmérnök: Radányi Endre
Fotó: Huschit János
Grafika: Kolma Imre
MHV felvétel. Made in Hungary
Ez a lemez mind monaurális, mind sztereo hangszedővel (pickup) lejátszható

SLPX 17466



SYRIUS

együttes
SZÉTTÖRT ÁLMOK
Syrius
Group
Broken Dreams
Ансамбль
Syrius
Разбитые сны

SLPX-17491
Pepita
Stereo—Mono



SYRIUS

együttes
SZÉTTÖRT ÁLMOK

Syrius
Group
Broken Dreams

Ансамбль
Syrius
Разбитые сны

A

1.
Hajnali ének
Song at Dawn
Рассветная песня
3'48

2.
Hol az az ember
Where is the Man
Где этот человек
3'49

3.
Mint április
Like April
Как апрель
3'05

4.
A láz
The Fever
Лихорадка
3'35

5.
Széttört álmok
Broken Dreams
Разбитые сны
4'26

B

1.
Kinyújtom kezem
I'm Stretching Out My Arms
Протягиваю руку
5'36

2.
Hová mehetnék?
Where Could I Go?
Куда хочу идти
3'12

3.
Igen, [illegible]
Yeah, that Was Nice
Да, было прекрасно
6'19

4.
[illegible]arcú idegen
The Stranger [illegible]ce Face
Незнакомка с красив[illegible]ом

SYRIUS
Baronits Zsolt — Zsolt Baronits — Жольт Баронич — ts
Molnár Ákos — Ákos Molnár — Акош Мольнар — as, ss, voc
Sipos Endre — Endre Sipos — Эндре Шипош — tp, bg
Friedrich Károly — Károly Friedrich — Карой Фридрих — tb, bg, voc
Schöck Ottó — Ottó Schöck — Отто Шёкк — fender pl, org, voc
Veszelinov András — András Veszelinov — Андраш Веселинов — d, voc
Tátrai Tibor — Tibor Tátrai — Тибор Татраи — g
Turai Tamás — Tamás Turai — Тамаш Тураи — lead voc, percussion
és — and — и
Tomsits Rudolf — Rudolf Tomsits — Рудольф Томшиц — tp
Gőbz László — László Gőbz — Ласло Гёз — tb
Siliga Miklós — Miklós Siliga — Миклош Шилига — bs
Dés László — László Dés — Ласло Деш — ts
vonószenekar, vezényel: Bolba Lajos
String Orchestra conducted by: Lajos Bolba
Струнный оркестр дир: Лайош Болба

Zenei rendező — Musical producer: Zoltán Hézser
Hangmérnök — Recording engineer: Ferenc Dobó
Fotó és grafika — Photo and Design: András Alapfy

MHV felvétel — MHV recording.
Made in Hungary Ⓟ 1976

Ez a lemez mind monaurális, mind sztereo hangszedővel (pickup) lejátszható.
This record can be played with a pickup designed for monaural or stereo equipment.

REGGAE



IF I CAN'T HAVE YOU

ATLANTIC

MADE IN FRANCE


babla Presents
Nonstop Disco Dandia
SIDE 1
BABLA'S DISCO DANDIA THEME (Music: Babla)
SUHANA SAFAR (Bimal Roy Productions 'Madhumati'
Music: Salil Choudhary)
RAMAIYA VATSAVAIYA (R. K. Films 'Shree 420'
Music: Shankar Jaikishan)
HAMEN TO LOOT LIYA (Akkoo Productions 'Al Ilal'
Music: Ismail Azad)
MERE ANGNE MEIN (Prakash Mehra Productions 'Lawaris'
Music: Kalyanji Anandji)
KHAIKE PAAN BANARASWALA (Nariman Films 'Don'
Music: Kalyanji Anandji)
DUM MARO DUM (Navketan Films 'Hare Rama Hare Krishna'
Music: R. D. Burman)
LAILA O LAILA (F. K. Films Pvt. Ltd. 'Qurbani'
Music: Kalyanji Anandji)
SIDE 2
MAIN TO BHOOL CHALI (Sarvodaya Pictures
Saraswati Chandra Music: Kalyanji Anandji)
SHAM DHALE (Bhagwan Art Productions 'Albela' Music: C. Ramchandra)
PARDESIA (Navjeeven Films 'Mr. Natwarlal' Music: Rajesh Roshan)
PALLO LATKE (Ismail Films 'Naukar' Music: R. D. Burman)
TERE MERE BEECH MEIN (Prasad Productions
'Ek Duje Ke Liye' Music: Laxmikant Pyarelal)
HAMKO HONE LAGA HAI (Mohan Films 'Dil Ne Pukara'
Music: Kalyanji Anandji)
BABLA'S DISCO DANDIA THEME (Music: Babla)
Assisted by: Vijay Kalyanji Shah
Recording Engineered by: Daman Sood


live in castles
Da poor live in cas
life's got no hass
its all real feel
st one big fiasco
' held hostage
da nonsense
nd is my word
da da knowledge
r soul loves the sun
money rock on...
ur soul loves the sun
money rock on...
the sun
k on...
FUNKDOOBIEST
ROCK ON



Rock On

(Happoonin/Vinayo/J.Brabble)

And Associate Rock/BMG Music Publishing, a div. of BCA Inc./BMG Songs, Inc./Embedded Music (ASCAP) / administered by BMG Songs, Inc.) Peace Kelly Love (admin. by BCA Music Publishing, a division of (ASCAP)

Produced & Mixed by DJ Muggs

Side A

LP Version

Buckwild Remix

Remixed by DJ Buckwild for Soul Music Productions
Recorded & Mixed at Battery Studios, NY
Engineer: Tony Dawsey

J&B Remix

Remix of Track A "Big Man" & Produced for J&B Productions
Recorded at Music Grinder, Hollywood, CA
Engineer: James Roberts

Side B

Acapella

Instrumental

(With Chorus)

Club Version

Contains a sample of "The Man Behind Both Ov" and "LA Town" (Hunter and publishing - written by J. Williams and K. Hunter) and controlled by Just Us, used courtesy of Warner/Chappell and Six & Nine Music.



Taken from the Immortal/Epic release: Brothas Doobie 64195

epic

IMMORTAL RECORDS

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Art direction and design: Pawa Shag Press
Cover photography: Stephen Stickler

0 9870-77800-1

A SIDE:

SLOW DOWN
(RADIO VERSION)

SLOW DOWN
(LP VERSION)

SLOW DOWN
(PETE ROCK'S NEWROMIX)

B SIDE:

TO THE RIGHT
TO THE RIGHT
(INSTRUMENTAL)

Produced by Grand Puba Maxwell & Brand Nubian
Executive Producer: Dante Ross
Written by L. Dechalus, D. Murphy and M. Dixon; Brand Nubian Music (ASCAP)
"Slow Down" Contains sample from "What I Am": Brickell, Withrow, Houser, Bush and Aly/WB Music Corp. (ASCAP) Used by permission.

Arranged by Brand Nubian, Mastered at Hit Factory/DMS, Engineer: Mike Mangini, Mastering Engineer: Herb "Pump" Powers,
Management: Rush Productions
The Elektra album "One For All" 60946

Elektra

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0 7559-66568-0

DJ KOOL



KDJ KOOL

LET ME CLEAR MY THROAT

side A

Old-School Reunion Remix*†✦
No "Damn" Old-School Reunion Remix*†
Old-School Reunion Edit*†
Tupac Tribute Edit*

Let Me Clear My Throat

side AA

Klassic Kool Original Version†✦

Produced by DJ Kool, s/x and Fred Derby
Recorded live at Bahama Bay, Philadelphia, PA
Live Engineers: Al Grey and Michael Grey
Mixed by s/x and Fred Derby at Sheffield Studios, Phoenix, MD

Funkmaster Flex Remix

Produced by Funkmaster Flex
Recorded and Mixed by Kieran Walsh at D&D Studios, NYC
Drum Programming: Michelob

45 King Bass 'N' Funk Remix

Produced by DJ Mark the 45 King, s/x and Fred Derby
Recorded and Mixed by DJ Mark the 45 King, s/x and Fred Derby at Sheffield Studios, Phoenix, MD
Contains elements from "Bra" (Patterson/Scipio). Cymandie Music/C-Minor Music (admin. by Copyright Management, Inc.) BMI. Used By Permission. All Rights Reserved. Performed by Cymandie. Used courtesy of Janus Records. By arrangement with Celebrity Licensing.

Written by DJ Kool and published by Kool Music/CLR Music ASCAP except as indicated

*Written and Performed by DJ Kool, Doug E. Fresh and Biz Markie
*Produced by DJ Kool, s/x and Fred Derby
*Recorded live at Club Gothum, Philadelphia, PA
*Live Engineer: Fred Derby
*Mixed by s/x, DJ Kool and Fred Derby at Sheffield Studios, Phoenix, MD

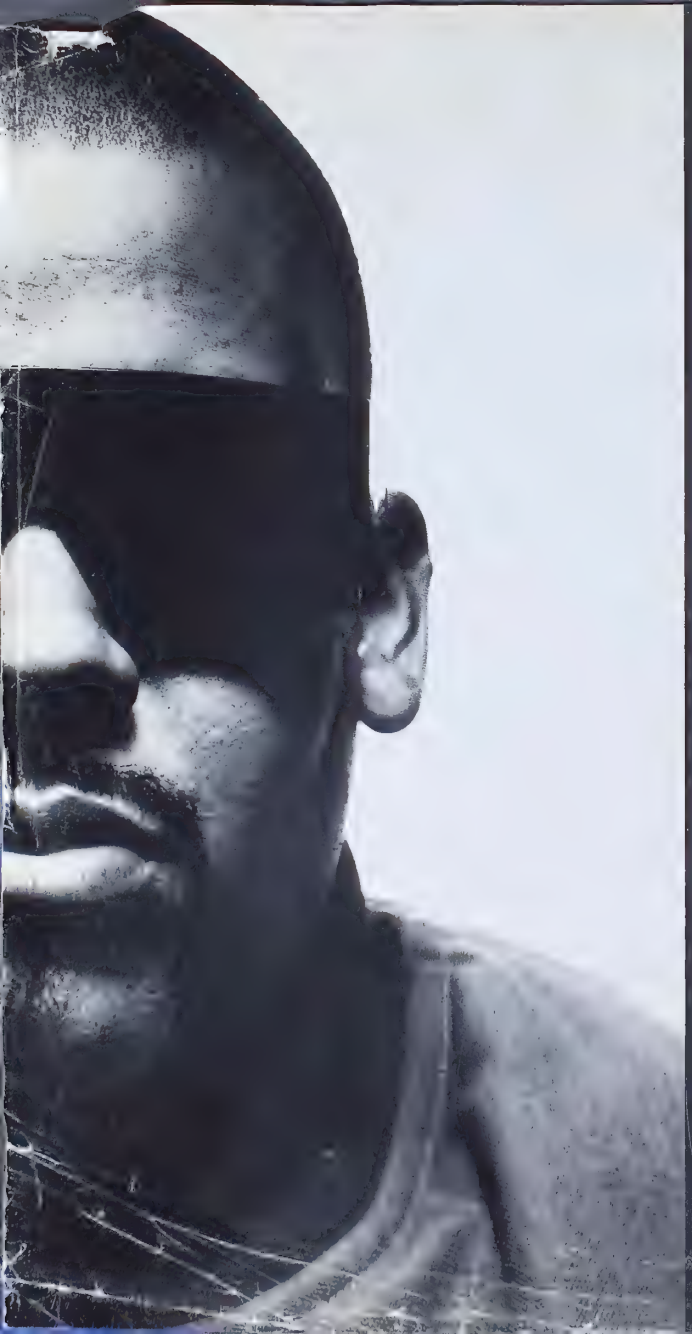
† Contains elements from "The 900 Number" (Howard) Street Tuff Tunes ASCAP. Used by Permission. All Rights Reserved. Performed by DJ Mark the 45 King. Used courtesy of Tuff City Records; and "Hollywood Swingin'"(Westfield/Smith/Bell/Bell/Brown/Mickens/ Thomas). Used by Permission. All Rights Reserved. Performed by Kool & The Gang. Used under license from PolyGram Special Markets, A Division of PolyGram Group Distribution, Inc.

Biz Markie appears courtesy of Cold Chillin' Records/Epic Records
Post Production/Radio Edit: Dan Charnas
Mastered by Rick Essig at Frankford Wayne Mastering, NYC

Management/Booking: Walt Reeder Productions, Inc.
Walt Reeder, Sr./Walt Reeder, Jr., P.O. Box 27641, Philadelphia, PA 19150. (215) 886-9258 (215) 886-6482 (fax)
✦Available on the American Recordings album *Let Me Clear My Throat.*
Available on Cassette and Compact Disc (4/2-43105).

American Recordings, 3500 W. Olive, Suite 1550, Burbank, CA 91505-4628
World Wide Web: http://americanrecordings.com, email: american@americanrecordings.com
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Terminator's Back
-R. Ammino-R. Rogers-
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Engineer: Gerry Camilo

Kidds From The Terror
-G. Thompson-J. Simmons-Y. Brewster-S. Chanlin-
Rytheric Entertainment/Published by Entertainer/Xtra Slammin Music/Shocklee Music (BMI)
Performed by Punk Barbarians
Produced by Bronxy Productions for Pulsonal by Entertainment
Recorded and Mixed at The Autobahn, Princeton, NJ
Recording and Mix Engineer: Groovy Productions

Slicks
-C. Ryder-T. Monroe-L. Mounter-R. Jackson-H. Rogers-
Brookfield Music/Kid Slammin Music (BMI)/Top Billin/Complete Boogie/Warner Chappell Music (ASCAP)
Background Vocals: Punk Barbarians
Produced by Chuck D
Recorded at Echo Sound Studios, Los Angeles, CA and Unique Recording Studios, NYC
Additional Recording at Echo Sound Studios
Mixed at Sonic Sound Studios, Freeport, NY
Recording Engineers: Mike Calderon and Andy Cardenas
Mix Engineer: Gerry Camilo
Chuck D" appears courtesy of Def Jam/Columbia Records
"Griff" appears courtesy of Khyron Syndicate
Ice Cube" appears courtesy of and records exclusively for Priority Records
"MC Lyte" appears courtesy of First Priority Records

It All Comes Down To The Money
-C. Shocklee-E. Wilson-R. Carr-E. Miller-L. Smith-H. Rogers-
Shocklee Music/Xtra Slammin Music/Lazy Three Music (BMI)/Funk Groove Music (ASCAP)
Fishbring Wreckin
Background Vocals: Khadejia Boss
Produced by Terminator X and Larry Smith
Recorded and Mixed at Sonic Sound Studios, Freeport, NY.
Recording and Mix Engineer: Gerry Camilo
"I Got My Mind Made Up (You Can Get It Girl)" performed by Instant Funk courtesy of Salsoul Records
"It All Comes Down To The Money" contains elements from "You Gotta Make Me Love Somebody Boo" (Communion/Lazy Three Music admin. by Warner Tamerlane Music (ASCAP)

Thangin's Goin On
-H. Rogers-
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Camilo

Kanchillone
-H. Ray-H. Rogers-
Harcosuperman/Xtra Slammin Music/Shocklee Music (BMI)
Performed by Melayna
Background Vocals: Punk Barbarians
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Engineer: Gerry Camilo

G'Damn Dutt DJ Made My Day
-K. Rogers-J. Sanders-
Xtra Slammin Music/Shocklee Music (BMI)/Tyscot (BMI)/Music (ASCAP)
Featuring Grand Master Flash
Produced by Terminator X and Grand Master Flash
Recorded and Mixed at The Fort Lab, NYC
Recording and Mix Engineer: Jon H. Benn

Stylewild '94
-A. Harris-E. Hoskins-C. Mosley-C. Drew-J. Wilson-K. Comp-D. Moore-R. Allen-
-K. Ferguson-R. Carson-T. Livingston-H. Rogers-
Fantastic Publishing/Cold Crush Publishing/Xtra Slammin Music/Shocklee Music (BMI)
Performed by the Cold Crush Brothers & the Fantastic Five
Produced by Terminator X
Recorded and Mixed at Unique Recording Studio, NYC
Additional Recording at Echo Sound Studios, Los Angeles, CA
Engineers: Mike Calderon and Andy Cardenas
Assistant Engineer: Ron Marley

Make Room For Thunder
-H. Rogers-
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Engineer: Gerry Camilo

Scary-Ids
-J. Simmons-J. Shocklee-H. Rogers-C. Wilson-L. Wilson-
Trollhod Music, Inc./Shocklee/Xtra Music (ASCAP)
Performed by The Flatliners
Bass: Anthony "Trees Bass" Bowen
Produced by Kool Tee and Crumb for Manhattanhaus Music
Recorded and Mixed at Chung King Studios, NYC
Recording and Mix Engineer: Richard Keller

Under The Sun
-C. King-J. Nicolls-H. Pooryer-
Joe Smith Music/U Peace Music (ASCAP)/H Hit Boy's Music/Chop Music (BMI)
Performed by Joe Smith, courtesy of JMJ Records
Produced by Jam Master Jay and Tony "T-Funk" Pooryer
Recorded at Under World Society, Plainfield, NJ, 24-7 Recording Studio, Jamaica, and Soundtracks Recording Studios, NYC
Recording Engineer: John Nicolls
Mixed at Chung King Recording Studios, NYC
Mix Engineer: Nick July

1994 Street Muthafukkas Gang Show
-K. Godfrey-E. Pennock-R. Lincoln-G. Rondolino-H. Rogers-
Xtra Slammin Music/Shocklee Music (BMI)
Announcer: "Fastmax"
Produced by Norman Rogers
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Camilo

Don't Even Be There
-L. Rogers-K. Chase-J. Herrera-G. Thompson-H. Rogers-
Shocklee Music/Xtra Slammin Music/Unkopek Music (BMI)
Performed by Keena N' C'Vell
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineers: Gerry Camilo, Terminator X and S1W's

Moohlong
-C. Rockmore-H. Rogers-
Shocklee Music/Xtra Slammin Music (BMI)
Featuring Prince Caitlin
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Camilo

Put Cha Thang Down
-C. Ryder-H. Rogers-
Xtra Slammin Music/Shocklee Music (BMI)
Performed by Punk Barbarians
Produced by Terminator X
Recorded and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Camilo

Here's Mossago
-C. Cannon-H. Rogers-
Xtra Slammin Music/Shocklee Music (BMI)
Produced by Terminator X
Voiceover and Mixed at Sonic Sound Studios, Freeport, NY
Recording and Mix Engineer: Gerry Camilo

Executive Producer: The Bomb Squad
Produced by Terminator X and Carl Ryder
Co-Produced by Larry Smith and Charlie Chase
Mastered by Vinda Moiler at Sony Studios, NYC
Additional Voices: Mitch Feshner, Raffiso and Michael "Cujoy" Ammino
Master of Ceremony: Kool DJ Herc, Godfather and Founder of Hip Hop
Editing: Da Mike Productions
4625 Pleasantville Road
Suite 240
Atlanta, GA 30340
(404) 416-2264
Chief Edits: Produced by James Boodlass
Assisted by Keith (Krunch) Godfrey
Album Coordination: Charmaine Thomas

Management:
Mavik Entertainment
P.O. Box 310
Roosevelt, NY 11575
(516) 623-9689

Art Direction & Design:
The Drawing Board
Photography: Ray Spadar

Terminator X would like to thank
ALLAH
AND SAYS "SAVE THE VINYL FOR ALL THE DJ'S"

Special thanks to
HAL STAFF, ANGELA THOMAS, JUDY WATSON,
THE ALIAS EX, CHARMAINE THOMAS, MAMVA ALLAH,
ENN, and the S1W's, BROTHER DOOD,
BROTHER JAMES, BROTHER ROGER, JAMES BOND

For Terminator X and Public Enemy Information
Write To: Terminator X
P.O. Box 310
Department TX
Roosevelt, NY 11575

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JIVE

GOODWILL
$1.75-3.

Rhythm Trax

AN ARISTA
VALUELINE LP
NEW MUSIC AT A POPULAR PRICE.
ARISTA



ARISTA

Side One

1. 130 B.P.M. (4-02)
2. 114 B.P.M. (5-35)
3. 122 B.P.M. (4-14)
4. 108 B.P.M. (4-06)



Side Two

1. 102 B.P.M. (4-22)
2. 122 B.P.M. (5-08)
3. 152 B.P.M. (4-57)
4. 114 B.P.M. (5-05)



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PEACOCK

2809 Erastus Street, Houston, Texas

TELL HIM

THE CHARIOT GOSPEL SINGERS

Side II
PLP 146
LRS 8535



World's Greatest Spirituals
33⅓ RPM

THANK HIM
(H. Bossard) Lion Publishing Co., Inc. BMI

MOTHER'S PRAYER
(C. Smith) Lion Publishing Co., Inc. BMI

YES
(C. Smith) Lion Publishing Co., Inc. BMI

HE'LL UNDERSTAND
(Traditional)

MOVIN'
(I. Rankins) Lion Publishing Co., Inc. BMI

PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"MAN OR MACHINE!"

TALIESIN JULY 1951

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XTV 18347

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PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"MAN OR MACHINE?"

TALIESIN JULY 195[illegible]

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XTV 18348

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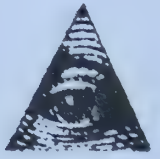
THE STEPFORD HUSBANDS

New Ways of Seeing



CRL 1200 1





Side 1

1.	Losin' Touch	3:24
2.	College of Knowledge	3:04
3.	New Ways of Seeing	4:43
4.	Natalie Would	3:08
5.	Will It Ever End	2:39

℗ 1987 Cryptovision Records

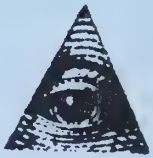
cryptovision

THE STEPFORD HUSBANDS

New Ways Of Seeing



CRL 1200 2



Side 2

1.	The Stepford Husbands	3:11
2.	Silly Me	3:47
3.	Where is Hollywood John	3:12
4.	When She Knocks At My Door	2:48
5.	It's You	2:42

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AMPEX
RECORDS
FOR SALE
FEVER TREE
A 10113
A-10113A
SIDE 1
33⅓ RPM
STEREO
1. I PUT A SPELL ON YOU (3:22)
2. COME ON IN (2:29)
3. SHE COMES IN COLORS (2:50)
4. GIRL OH GIRL DON'T PUSH ME* (2:40)
5. YOU'RE NOT THE SAME (3:43)
6. HEY MISTER* (2:06)
Produced by: Scott Holtzman,
Mike Leitz & Vivian Holtzman
Directed by: Jay Alden
*Released by special arrangement
with Mainstream Records
A Prophesy Records Production
AMPEX RECORDS, 555 MADISON AVENUE, NEW YORK CITY 10022 — MADE IN U.S.A.

AMPEX

RECORDS

FOR SALE

FEVER TREE

A 10113

A-10113B

SIDE 2



33⅓ RPM

STEREO

1. HEY JOE, WHERE YOU GONNA GO (12:55)

Produced by: Scott Holtzman,
Mike Leitz & Vivian Holtzman
Directed by: Jay Alden

A Prophesy Records Production

AMPEX RECORDS, 555 MADISON AVENUE, NEW YORK CITY 10022 — MADE IN U.S.A.


Jam City
JC 200
SIDE A
BMI
Produced by
MATRIX
for Jam City
Productions
Executive Producer:
Alan A. Franco
STEREO
33⅓ RPM
Recorded &
Mixed at
Audio Images,
Fresno, CA
Engineered by
Rocky Giannetta &
MATRIX
IT'S TIME TO ROCK (6:40)
VOCAL VERSION
All music and vocal, written,
composed, arranged & performed by
MATRIX
MANUFACTURED AND DISTRIBUTED BY MACOLA RECORD CO. 6209 SANTA MONICA BLVD., HOLLYWOOD, CA 90038 (213) 469-5821

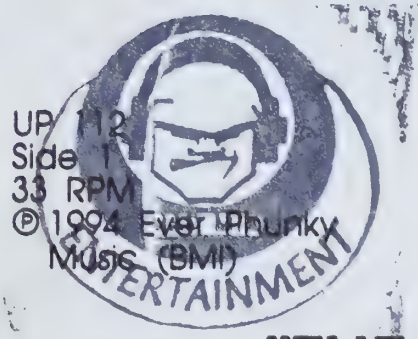

Jam City
JC 200
SIDE B
BMI
Produced by
MATRIX
for Jam City
Productions
Executive Producer:
Alan A. Franco
STEREO
33⅓ RPM
Recorded &
Mixed at
Audio Images,
Fresno, CA
Engineered by
Rocky Giannetta &
MATRIX
IT'S TIME TO ROCK (6:40)
INSTRUMENTAL VERSION
DEF BEATS (6:15)
All music written, composed,
arranged & performed by
MATRIX
MANUFACTURED AND DISTRIBUTED BY MACOLA RECORD CO. 6209 SANTA MONICA BLVD., HOLLYWOOD, CA 90038 (213) 469-5821

UGIP RECORDS

Prodagee Records

D.J. FLEXXX





UP 112
Side 1
33 RPM
℗1994 Ever Phunky Music (BMI)

Produced By:
Gangsta Host &
DJ Flexxx for
Ever Phunky Productions

"THE WATERDANCE"

1. THE WATERDANCE LIVE (5:00)
2. THE WATERDANCE (FLY MIX) (4:50)

©℗1994 UGIP Records/Prodagee Records
P.O. Box 54454
Washington, DC 20032

UGIP RECORDS

Prodagee Records

D.J. FLEXXX



UP 112
Side 2
33 RPM
℗ 1994 Ever Phunky Music (BMI)





Produced By:
Gangsta Host &
DJ Flexxx for
Ever Phunky Productions



"THE WATERDANCE"

1. THE WATERDANCE (INSTR) (4:52)
2. AQUAPELLA (4:50)

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P.O. Box 54454
Washington, DC 20032

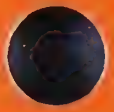
polydor

BLUES CURRENT

COMPOSED PROGRAMMED AND PERFORMED
ON THE MOOG SYNTHESIZER BY

JOHN MURTAUGH

24-4016
(POLP 80059)



SIDE 1

1. BLUES CURRENT 2:54
2. BLUES FOR DREAMING 4:07
3. SLINKY 3:00
4. GOOD OLD FASHIONED ELECTRONIC SYNTHESIZER BLUES 4:32
5. TRAVELIN' MAN 5:00

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
STEREO
BLUES CURRENT
COMPOSED PROGRAMMED AND PERFORMED
ON THE MOOG SYNTHESIZER BY
JOHN MURTAUGH
24-4016
(POLP 80060)
SIDE 2
1. RAMBLIN' 4:20
2. THE FLOATER 2:40
3. THE SINE WAVE'S CONNECTED TO THE PULSE WAVE 3:40
4. ALL DAY SATURDAY 3:11
5. MOON ROCK 4:36
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


For Real
Jackal The Bear
Baka Boyz
re-mixes




CHESS
CHARLIE CHALMERS
SAX & THE SINGLE GIRL
Side 1
STEREO
16057
1. TAKE ME (Just As I Am)
Penn & Oldham/Fame Pub. Co., BMI
2. SATISFACTION
Jagger & Richard/Immediate Music, BMI
3. GROOVIN'
Cavaliere & Brigati/Slacsar Music, BMI
4. TWO IN THE MORNING
Oldham, Hawkins & Lowe/Fame Pub., BMI
5. VELVET SOUL
Miller/Il Gatto Music, BMI
6. NIGHT RUMBLE
Thompson/Fame Pub., BMI
LPS- 1518
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CHESS

CHARLIE CHALMERS
SAX & THE SINGLE GIRL

Side 2
STEREO

16058

1. A WHITER SHADE OF PALE
   Reed & Brooker/Essex Music, ASCAP
2. GIRL, YOU'LL BE A WOMAN SOON
   Diamond/Tallyrand Music, BMI
3. POPPIN'
   Love, Newman & Miller/Il Gatto Music, BMI
4. THE SIDEWINDER
   Morgan/Nom Music, BMI
5. WOOLEY BULLEY
   Samudio/Beckie Pub. Co., BMI
6. SOULIN'
   Chalmers/Fame Pub., BMI

LPS- 1518

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

VALLEY VUE RECORDS

VV1-11499
33⅓ RPM
STEREO



SIDE 1
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LADY FRESH

1. **BLACK CHILD KILLA** - radio edit (3:17)
2. **BLACK CHILD KILLA** - instrumental (3:12)

(DONNA BAXTER, PKA "LADY FRESH")

Produced, Arranged and Mixed by: MICHAEL REESE
Remixed by: CRAIG T. COOPER
HILLJAY MUSIC (BMI)

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VALLEY VUE RECORDS

VV1-11499
33⅓ RPM
STEREO

SIDE 2
PROMOTIONAL COPY
NOT FOR SALE

LADY FRESH

1. **BLACK CHILD KILLA** - fresh mix (3:15)
2. **BLACK CHILD KILLA** - fresh beat mix (3:18)

(DONNA BAXTER, PKA "LADY FRESH")

Produced, Arranged and Mixed by: MICHAEL REESE
Remixed by: CRAIG T. COOPER
HILLJAY MUSIC (BMI)

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REG. U.S. PAT. OFF.
RECORDS
PINK FLOYD
MEDDLE
1
SMAS-832
(SMAS-1-832)
1. ONE OF THESE DAYS • 5:50
(Waters-Wright-Mason-Gilmour) TRO-Hampshire House
Publishing Corp. ASCAP
2. A PILLOW OF WINDS • 5:10
(R. Waters-D. Gilmour) TRO-Hampshire House
Publishing Corp. ASCAP
3. FEARLESS (Interpolating "You'll Never Walk Alone")* • 6:05
(Waters-Gilmour) (Rodgers-Hammerstein)
TRO-Hampshire House Publishing Corp. (*Williamson Music, Inc. ASCAP)
4. SAN TROPEZ • 3:42
(Roger Waters) TRO-Hampshire House Publishing Corp. ASCAP
5. SEAMUS • 2:09
(Waters-Wright-Mason-Gilmour) TRO-Hampshire House
Publishing Corp. ASCAP
Produced by Pink Floyd
Recorded in England
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Capitol MARCA REG.
Capitol
REG. U.S. PAT. OFF.
RECORDS
PINK FLOYD
MEDDLE
2
SMAS-832
(SMAS-2-832)
1. ECHOES - 23:31
(Waters-Wright-Mason-Gilmour) TRO-Hampstead House
Publishing Corp. ASCAP
Produced by Pink Floyd
Recorded in England
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TRU CRIMINAL

GOD SUNZ

featuring Starang Wondah

CRIM 007-1

SIDE A

1-718

1. DIRTY
2. INST

PRODUCED BY DOMINGO

TRU CRIMINAL RECORDS 212•726•3086



TRU CRIMINAL

GOD SUNZ

featuring Starang Wondah

CRIM 007-1

SIDE B

1-718

1. RADIO
2. ACCAPELLA

PRODUCED BY DOMINGO

TRU CRIMINAL RECORDS 212•726•3086

ERNEST RANGLIN

1. BLACK DISCIPLES (6:04)
(W. Rodney)
2. CONGO MAN CHANT (4:54)
(C. Myton/R. Johnson)

All titles published by Songs of PolyGram International, Inc. (BMI)
Produced by Monty Alexander
Executive Producer: Trevor Wyatt
The album "Below The Bass Line" available on
Island Jamaica Jazz Compact Disc (314-524 299)
℗ 1996 Island Records Ltd., A PolyGram Company

STEREO
33 1/3 RPM

PR12 7254-1
SIDE ONE

PROMOTIONAL
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ISLAND
JAMAICA
JAZZ

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ERNEST RANGLIN

1. KING TUBBY MEETS THE ROCKERS (5:05)
(A. Pablo) Published by Basement Music (PRS)
2. NONE SHALL ESCAPE THE JUDGEMENT (3:10)
(J. Clarke) Published by Johnny Clarke (MCPS)

Produced by Monty Alexander
Executive Producer: Trevor Wyatt
The album "Below The Bass Line" available on
Island Jamaica Jazz Compact Disc (314-524 299)
℗ 1996 Island Records Ltd., A PolyGram Company.

STEREO
33 1/3 RPM

PR12 7254-1
SIDE TWO

PROMOTIONAL
COPY -
NOT FOR SALE

ISLAND
JAMAICA
JAZZ

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M.M.O.

"FREEZE"

1. RADIO 3:55

2. STREET 3:57

M.M.O.

"OUTLAW"

B

1. RADIO 5:28

2. STREET 5:54

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SIDE A

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New Order

Confusion (Pump Panel Reconstruction Mix) 10:13

TVT

BLADE

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

Written by Stephen Morris, Peter Hook, Bernard Sumner,
Gillian Gilbert & Arthur Baker
Published by Baker Music/Warner/Chappell Music
New Order appears courtesy of London Records 90 Limited
By arrangement with PolyGram Film & TV Music
℗ 1995 London Records 90 Ltd.

For more information contact Eddy Calabritto – Manager Dance Promotion
at TVT Records 212.979.6410 x246 eddy@tvtrecords.com

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SIDE AA

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Expansion Union

Playing With Lightning 4:31

TVT

BLADE

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

Written by George Rodriguez, James Bernard & Chylow Parker
Published by R.R. Love/Chyskillz Music (admin. by EMI Music)
Expansion Union appears courtesy of Wax Trax! Records/TVT Records
Ⓟ 1997 Wax Trax! Records, Inc.
contains an excerpt from "Shifftee" (F. Scruggs, K. Jones, T. Taylor and C. Parker) performed by Onyx
Published by Zomba Enterprises Inc./Ill Posse Music (admin. by Zomba Enterprises Inc.)/
Zomba Songs Inc./Ill Hill Billy'z Music (admin. by Zomba Songs Inc.)/Chyskillz Music
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For more information contact Eddy Calabritto -- Manager Dance Promotion
at TVT Records 212.979.6410 x246 eddy@tvtrecords.com

1. Peach Glow
2. Neon Spree
3. Solid Gold
4. Terrace
5. Dorian

cheers!
乾杯

Fake Fever - *Surrogate*

SIDE A

KKR-001

Fake Fever - *Surrogate*

SIDE B

cheers!
乾杯

6. Chromefall
7. Dirty Plastic
8. Reverie
9. Snowfields
10. City Blush

KKR-001

POWER FROM ON HIGH

HOW TO REVERSE A PROPHECY

RWS - 0003
712 x 59

SIDE ONE
STEREO

A DYNAMIC SERMON
by
R. W. Schambach


PROMO
THIS IS WAR!
RWS - 0003
712 x 59
SIDE TWO
STEREO
ANOTHER DYNAMIC SERMON
by
R. W. Schambach



BRIAN DAMAGE
BRIAN BRIGGS

Produced by
JOHN HOLBROOK
and IAN KIMMET
for BRIGGS & CO.
PRODUCTIONS
11110111100 A.D.
Engineered by John Holbrook

BRK 6996
SIDE 1

STEREO

33 1/3
RPM

1. **LOOKIN' OUT • 3:30**
(John Holbrook/Randy Vanwarmer)
2. **NERVOUS BREAKDOWN • 3:42**
(M. Roccuzzo) Hill & Range Songs Inc./Elvis Presley Music Inc.-BMI
3. **SEE YOU ON THE OTHER SIDE • 3:34**
(John Holbrook/Ian Kimmet/Randy Vanwarmer)
4. **AEO (PART I) • 2:59**
(John Holbrook/Randy Vanwarmer)
5. **AEO (PART II) • 2:53**
(John Holbrook/Randy Vanwarmer)

All Songs Published by Fourth Floor Music Inc.-ASCAP except as indicated

℗1979, 1980 Bearsville Records



BRIAN DAMAGE
BRIAN BRIGGS

Produced by
JOHN HOLBROOK
and IAN KIMMET
for BRIGGS & CO.
PRODUCTIONS
11110111100 A.D.
Engineered by John Holbrook

BRK 6996
SIDE 2

STEREO

33 1/3
RPM

1. **PSYCLONE • 4:50**
(John Holbrook)
2. **GOIN' OUT OF MY HEAD • 2:49**
(T. Randazzo/B. Weinstein) Vogue Music-BMI c/o Welk Music Group
3. **SPY VS. SPY • 2:17**
(John Holbrook)
4. **LET ME HEAR ME TALKIN' • 3:38**
(John Holbrook/Ian Kimmet/Randy Vanwarmer)
5. **LIFER • 3:30**
(John Holbrook)

All Songs Published by Fourth Floor Music Inc.-ASCAP except as indicated

℗1979, 1980 Bearsville Records

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

А10 00547 006
00547 **1** (4)

АРТЁМОВ * **REQUIEM**

1. INTROITUS. **Requiem aeternam** (1)

II. KYRIE ET SEQUENTIA

Kyrie eleison (2). **Dies irae** (3). **Tuba mirum** (4)

На латинском языке

И. Полянская, Л. Шарнина, А. Мартынов, М. Ланской
Е. Брылёва, О. Янченко, орган. Каунасский гос. хор
Худ. рук. **П. Бингялис**
Академ. симф. оркестр
Московской гос. филармонии
Дирижер **Дмитрий Китаенко**
Запись 1989 г.
(цифровая)

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

А10 00547 006
00548 **2** (4)

АРТЁМОВ * **REQUIEM**

Recordare, Jesu pie (5). **Confutatis maledictis** (6)
Lacrimosa dies illa (7)

На латинском языке

А. Мартынов, М. Ланской, О. Янченко, орган
Каунасский гос. хор. Худ. рук. **П. Бингялис**
Академ. симф. оркестр
Московской гос. филармонии
Дирижер **Дмитрий Китаенко**

Запись 1989 г.
(цифровая)

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

A10 00547 006
00549 3 (4)

АРТЁМОВ * REQUIEM

III. OFFERTORIUM. **Domine Jesu Christe** (8). **Hostias et preces** (9)
IV. SANCTUS. **Sanctus Dominus Deus Sabaoth** (10)
На латинском языке

Е. Брылёва, И. Полянская, Л. Шарнина, А. Азовский, А. Мартынов, М. Ланской, О. Янченко, орган. Хор мальчиков Московского гос. хорового училища
Худ. рук. **В. Попов.** Каунасский гос. хор
Худ. рук. **П. Бингялис.** Академ. симф. оркестр Моск. гос. филармонии
Дирижер **Д. Китаенко**
Запись 1989 г.
(цифровая)

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88
Гр. 2. 2-25

А10 00547 006
00550 4 (4)

АРТЁМОВ * **REQUIEM**

Benedictus (11) V. AGNUS DEI (12) VI. LIBERA ME. **Libera me** (13)
Requiem aeternam (14). VII. IN PARADISUM (15)

На латинском языке

Е. Брылёва, Л. Шарнина, И. Полянская, А. Мартынов,
М. Ланской, О. Янченко, орган
Каунасский гос. хор
Худ. рук. **П. Бингялис**
Академ. симф. оркестр
Московской гос. филармонии
Дирижер **Д. Китаенко**
Запись 1989 г.
(цифровая)

BORN LOSERS

SOUNDTRACK
From the American International Motion Picture
"BORN LOSERS"



T-5082
(TI-5082)

I

1. BILLY JACK'S THEME
THE SIDEWALK SOUNDS (BMI-2:00)
(Summers-Curb-Shauer)
2. THE LOSER'S BAR - *THE SIDEWALK SOUNDS* (BMI-1:40)
(Allan)
3. FORGIVE ME - *TERRY STAFFORD* (vocal) (BMI-2:06)
(Hemric-Styner)
4. GANGRENE'S FIGHT - *THE SIDEWALK SOUNDS*
(BMI-0:50) (M. Curb)
5. THE BORN LOSER'S THEME - *THE SIDEWALK SOUNDS*
(BMI-1:46) (Curb-Allan)

PRODUCED BY MIKE CURB
FOR SIDEWALK PRODUCTIONS
ASSOCIATE PRODUCER: AL SIMMS

BORN LOSERS

SOUNDTRACK
From the American International Motion Picture
''BORN LOSERS''



T-5082
(T2-5082)

2

1. ALONE-NEVER TO LOVE AGAIN
TERRY STAFFORD (vocal) (BMI-2:02)
(Curb-Summers-Shauer)
2. BILLY JACK'S THEME - *SUMMER SAXOPHONES* (BMI-2:25)
(Curb-Summers-Shauer)
3. BORN LOSER'S STRIPPER - *THE SIDEWALK SOUNDS*
(BMI-1:44) (Curb-Allan)
4. VICKI'S THEME - *THE SIDEWALK SOUNDS* (BMI-2:28)
(Curb-Hemric-Styner)
5. THE BORN LOSER'S DIRGE
THE SIDEWALK SOUNDS (BMI-2:39)
(Curb-Allan)

PRODUCED BY MIKE CURB
FOR SIDEWALK PRODUCTIONS
ASSOCIATE PRODUCER: AL SIMMS

MFD. IN U.S.A.


el zarape
RECORDS
MI BARQUITA DE MADERA
AUGUSTINE RAMIREZ
E.Z.-1031
SIDE 1
1. BARQUITA DE MADERA (Ran.) 2:21
2. NOBODY'S FAULT BUT MINE (Soul) 2:18
3. PAJARILLO DE LA SIERRA (Ran.) 2:34
4. NETO EL MUEÑECO (Cumbia) 2:42
5. ANDALE (Valse) 3:10
6. TRES FLORES (Ran.) 2:33
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el zarape
RECORDS
MI BARQUITA DE MADERA
AUGUSTINE RAMIREZ
E.Z.-1031
SIDE 2
1. SUENA Y QUIERME (Ran.) 2:49
2. LA BARCA MARINA (Valse) 2:57
3. PACK MY BAG (Soul) 2:02
4. CARTA DE AMOR (Ran.) 1:47
5. UNA NOCHE ME EMBRAIGE (Valse) 2:22
6. LA YERBITA (Cumbia) 2:38
EL ZARAPE RECORDING CO., INC. • 1305 Motor St. • Dallas, Te


ariola
america
ariola
america
THE SONS OF CHAMPLIN
1
ST 50007
(ST 1 50007)
CIRCLE FILLED WITH LOVE
1. HOLD ON
2. HERE IS WHERE YOUR LOVE BELONGS
(B. Champlin) ASCAP 3:24
3. FOLLOW YOUR HEART (B.P. Hegarty) ASCAP 2:50
4. KNICKANICK
(Preator-Schmidlock-Farner-Champlin) ASCAP 3:06
5. IMAGINATION'S SAKE
(B. Champlin-R. Montesi) ASCAP 3:41
6. STILL IN LOVE WITH YOU
(T. Hayden) ASCAP 3:37


ariola
america
ariola
america
2
ST-50007
(ST2-50007)
1. CIRC
(B. Champ
2. TO THE SEA (B. Champlin) ASCAP 3:00
3. YOU (B. Champlin) ASCAP 4:57
4. FOR A WHILE (B. Champlin) ASCAP 4:32
5. SLIPPERY WHEN IT'S WET
(T. McClary) ASCAP 4:19
6. HELPING HAND
(B. Champlin) ASCAP 3:45
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ゴジラ伝説II
VOYAGE TO DREAM
1.成層圏外よりの来
2.わんぱく王子
3.極点の
4.リー
マーチ
人
STAR CHILD
STEREO
33⅓RPM
K28G-7171
(SKLR-14313)
℗ 1984
1
5.神聖ムウ帝国亡国歌
6.轟天建武隊出撃せり
7.天空の大
作詞
作曲
編曲
Synthesizer
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ゴジラ伝説 II
VOYAGE TO DREAM QUE
1. 地球防衛軍 (5:48)
2. ラティテュー
3. 異形の
4. ー
STAR CHILD
STEREO
33 1/3 RPM
K28G-7171
(SKLB-14314)
℗ 1984
2
5. ボヤージ・トゥ・ドリーム・クエスト (6:01)
作曲：伊福部 昭
編曲：
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Mainstream RECORDS

SONIC ARTS UNION
ELECTRIC SOUND



MS 5010
Side 1

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MS 5010 A

ALVIN LUCIER "Vespers"
(Composer Performer Edition)

ROBERT ASHLEY "Purposeful Lady Slow Afternoon"
(Composer Performer Edition)

Recorded at the Rose Art Museum
Brandeis University

STEREO

PROMOTIONAL
NOT FOR SALE

Mainstream RECORDS

SONIC ARTS UNION
ELECTRIC SOUND



MS 5010
Side 2

A product of Mainstream Records Inc.

MS 5010 B

DAVID BEHRMAN "Runthrough"
(Behrman)

GORDON MUMMA "Hornpipe"
(Mumma)

Recorded at the Rose Art Museum
Brandeis University

STEREO

PROMOTIONAL
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UNITED ARTISTS RECORDS

SIDE 1

STEREO

UA-LA646-G

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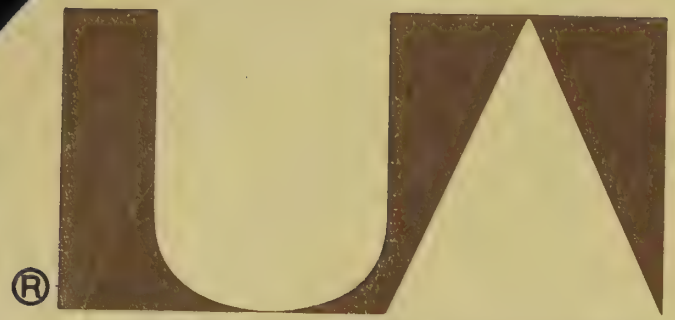
GATOR

Original Motion Picture Soundtrack

1. **BALLAD OF GATOR McKLUSKY • 3:01**
Written & Sung by Jerry Reed
Unart Music Corporation/Vector Music Corp. BMI
2. **FOR A LITTLE WHILE (BEACH LOVE) • 2:25**
(B. Goldsboro) Unart Music Corporation BMI
3. **FLIGHT IN THE NIGHT • 3:18**
4. **HANNAH'S CLUB • 2:13**
5. **LEAVING HOME • 1:38**
FOR A LITTLE WHILE (CHANGING LOVE)
(B. Goldsboro) Unart Music Corporation BMI
6. **COCKTAILS AT THE POOL • 1:58**
Music composed & conducted
by Charles Bernstein

Published by United Artists Music Co., Inc. ASCAP

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UNITED ARTISTS RECORDS

SIDE 2

STEREO

UA-LA646-G

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GATOR

Original Motion Picture Soundtrack

1. LAYING THE TRAP • 3:35
*2. FOR A LITTLE WHILE • 1:47
(B. Goldsboro) Unart Music Corporation BMI
3. SWAMP CHASE • 2:42
4. MOMENT OF TRUTH • 2:54
GHETTO SHAKEDOWN
United Artists Music Co., Inc. ASCAP
5. EROTICA • 2:01
6. FOR A LITTLE WHILE (GOODBYE LOVE) • 1:36
(B. Goldsboro) Unart Music Corporation BMI

Music composed & conducted
by Charles Bernstein
*Sung by Bobby Goldsboro

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NEW WAX PRODUCTIONS ®

33 1/3

DEMOLITION

"VOICE ON WAX" ℗ 3:40

PERFORMED BY
T.C., Crash, Wise

SIDE A
DL 2



PRODUCED BY KEN LOWERY
LYRICS BY TODD ERIC COATES
ENGINEERED BY MIKE "NICE" CHAPMAN
MASTERED AT FRANKFORD WAYNE
RECORDED AT GREAT TRACKS STUDIO

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NEW WAX
PRODUCTIONS ®
33 1/3
97
DEMOLITION
"VOICE ON WAX"
DUB VERSION 3:40
INSTRUMENTAL 2:30
PERFORMED BY
T.C., Crash, Wise
SIDE B
DL 2
DEMOLITION
PRODUCED BY KEN LOWERY
LYRICS BY TODD ERIC COATES
ENGINEERED BY MIKE "NICE" CHAPMAN
MASTERED AT FRANKFORD WAYNE
RECORDED AT GREAT TRACKS STUDIO
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ASCAP

E. A. R.

"WE BELIEVE IN MUSIC"

THE HARMONY SUN

Directed by — ANGEL TUCCIARONE

SIDE 1
STEREO

EAR-10224 A

1. FOR WHAT IT'S WORTH (S. Stills) 3:23
2. BY MY SIDE (J. Hamburger/P. Gordon) 2:38
soloists: Angel Tucciarone, Sharon Chamberlin
3. TEACH YOUR CHILDREN (G. Nash) 3:12
soloist: Michael Gallagher
4. IF WE ONLY HAVE LOVE (J. Brel) 4:27
5. AMAZING GRACE (text: J. Newton
adp't & arr. J. Coates, Jr.) 3:13
soloist: Sharon Chamberlin
6. O LORD (A. Tucciarone) 5:04

LRS-ST-5041 A

ENGLE ASSOCIATES RECORDING

E. A. R.

"WE BELIEVE IN MUSIC"

THE HARMONY SUN

Directed by — ANGEL TUCCIARONE

SIDE 2
STEREO

EAR-10224 B

1. WAKE UP (D. Miller) 3:17
2. RAIN (D. Greco) 4:30
soloist: Donna Greco
3. I BELIEVE IN MUSIC (M. Davis) 3:47
soloist: Angel Tucciarone
4. BROTHER LOVE'S TRAVELLIN' SALVATION SHOW
(N. Diamond) 4:23
soloist: Billy Joe Fertig
5. WATCH ME STAND (A. Tucciarone) 6:32
soloist: Angel Tucciarone

LRS-ST-5041 B

ENGLE ASSOCIATES RECORDING

HADD MONDJAM EL

1. Hadd mondjam el (Frenreisz K. — Zalatnay S.)
2. Kell egy hű barát (Frenreisz K.)
3. Srácok, óh srácok (Frenreisz K.)
4. Ne hidd el (Frenreisz K.)
5. Tanár úr kérem (Frenreisz K.)
6. Egyszer . . . (Frenreisz K. — Zalatnay S.)

SLPX 17466-a
21'42"
ARTISJUS

PEPITA

ZALATNAY Sarolta (ének)
MHV felvétel

STEREO

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HADD MONDJAM EL

1. Nem kell végre otthon ülni (Frenreisz K.)
2. Mért kell elfelednem (Frenreisz K.)
3. Csodabogár (Frenreisz K.)
4. Az öreg vár (Frenreisz K.)
5. Árva lett a mesevilág (Frenreisz K.)
6. Még mindig várlak (Frenreisz K. — Zalatnay S.)

SLPX 17466-b
18'02"
ARTISJUS



ZALATNAY Sarolta (ének)
MHV felvétel

STEREO

MADE IN HUNGARY

UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD IS PROHIBITED


SZÉTTÖRT ÁLMOK
1. Hajnali ének (Molnár Ákos – Baronits Zsolt)
2. Hol az az ember (Molnár Ákos – Baronits Zsolt)
3. Mint április (Schöck Ottó – S. Nagy István)
℗ 1976
SLPX 17491-A
20'43"
ARTISJUS
PEPITA
4. A láz (Molnár Ákos –Baronits Zsolt)
5. Széttört álmok (Schöck Ottó – Molnár Ákos)
Syrius együttes
STEREO
L 33 P
MADE IN HUNGARY
UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING
AND COPYING OF THIS RECORD IS PROHIBITED


SZÉTTÖRT ÁLMOK
1. Kinyújtom kezem (Molnár Ákos – Baronits Zsolt)
2. Hová mehetnék? (Schöck Ottó – S. Nagy István)
℗ 1976
SLPX 17491-B
21'04"
ARTISJUS
PEPITA
3. Igen, szép volt (Molnár Ákos – Baronits Zsolt)
4. Széparcú idegen (Molnár Ákos – Baronits Zsolt)
Syrius együttes
STEREO
33
MADE IN HUNGARY
UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING
AND COPYING OF THIS RECORD IS PROHIBITED



IMMORTAL RECORDS

FUNKDOOBIEST

epic

33 1/3 RPM

STEREO

℗ 1994 Sony Music Entertainment Inc.

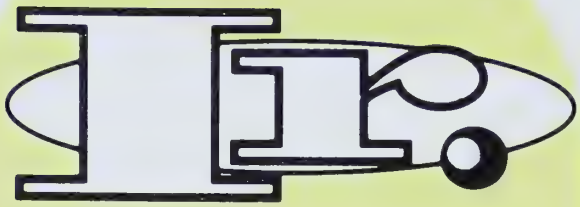
49 77800

XSS 77800A

1. ROCK ON (LP Version) 4:05
2. ROCK ON (Buckwild Remix) * 4:18
3. ROCK ON (J & B Remix) ** 4:31

-Muggerud-Vasquez-Bouldin- Produced & Mixed by DJ Muggs/*Remixed by DJ Buckwild for Still Diggin' Productions/**Remixed by TxRxT & "Big Ben" Belfield for J&B Productions/Taken From The Immortal/Epic Album: "BROTHAS DOOBIE" (64195)/Publishers: Soul Assassins Music (ASCAP)/MCA Music Publishing (ASCAP)/BMG Songs, Inc. (ASCAP)/Funkdoobiest Music (ASCAP) admin. by BMG Songs, Inc. (ASCAP)/Peace Unity Love admin. by MCA Music Publishing a div. of MCA Inc. (ASCAP)

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IMMORTAL RECORDS

FUNKDOOBIEST

epic

33 1/3 RPM

STEREO

℗ 1994 Sony Music Entertainment Inc.

49 77800

XSS 77800B

1. ROCK ON (Acapella) 3:45
2. ROCK ON (Instrumental (with Chorus)) 4:06
3. ROCK ON (Club Version) 4:00

-Muggerud-Vasquez-Bouldin- Produced & Mixed by DJ Muggs/Taken From The Immortal/Epic Album: "BROTHAS DOOBIE" (64195)

Publishers: Soul Assassins Music (ASCAP)/MCA Music Publishing (ASCAP)/BMG Songs, Inc. (ASCAP)/Funkdoobiest Music (ASCAP) admin. by BMG Songs, Inc. (ASCAP)/Peace Unity Love admin. by MCA Music Publishing a div. of MCA Inc. (ASCAP)

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RUFF
HOUSE
RECORDS
TIM DOG
STEP TO ME (LP Version)
P TO ME (Extended Version)
STEP TO ME (Radio Edit)
Randolph-B. Crawford. All tracks mix
ording, Philadelphia using the Roland
by Bobby Crawford & Tim Dog/Musicia
Drums: Andy "Funky Drummer" Kravitz
ase: "PENICILLIN ON WAX" 48707
Dog Music (BMI)/Superstar Internationa
Music/Beethoven 808 (ASCAP)

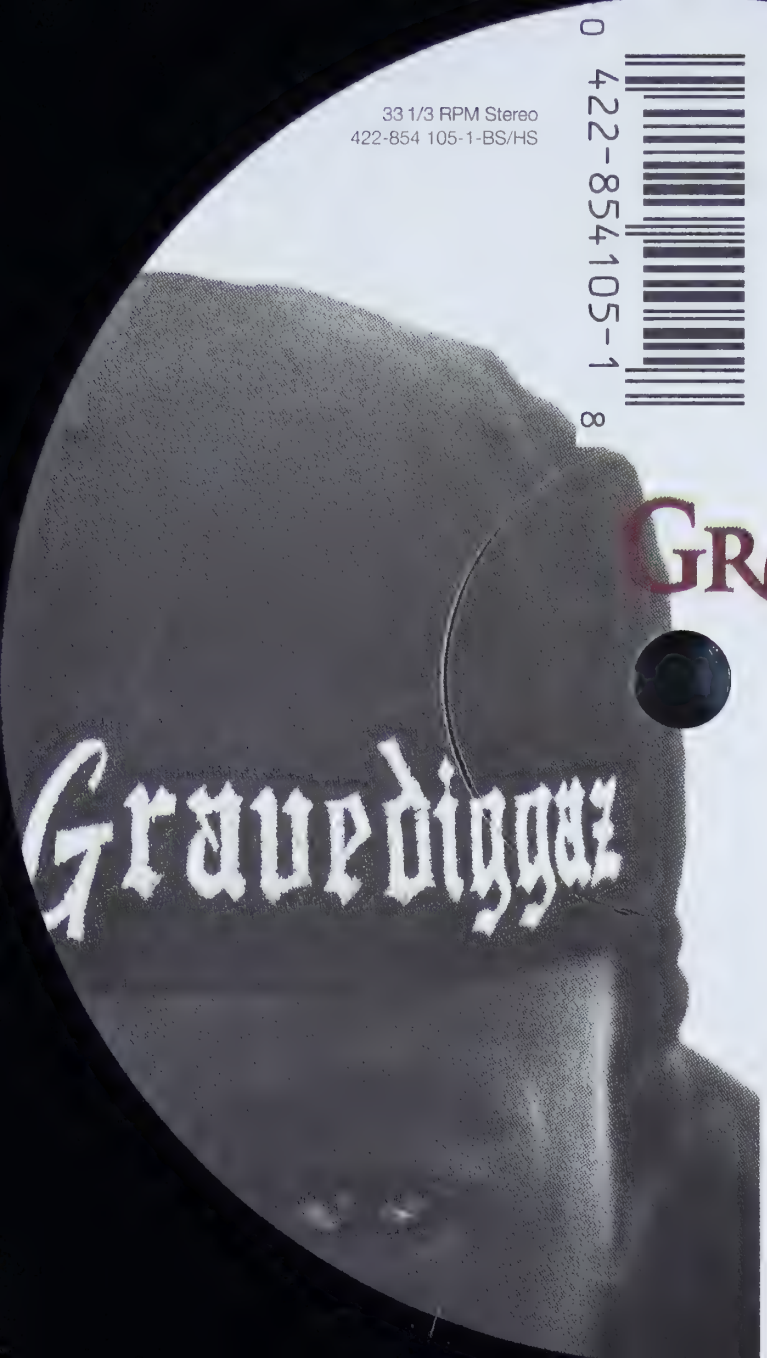
RUFF HOUSE RECORDS

TIM DOG



EP TO ME (Instrumental) *
T FANTASIES (LP Version) *
T. Randolph B. Crawford * Tim "Tim Do
tracks mixed by Joe "The Butcher" Nicolo
Roland SSC-8004 Sound Space Controller
og/" *Produced by TR Love and Tim Dog/A
Mike Tyler Drums: Andy "Funky Drummer"
mbia Release: "PENICILLIN ON WAX" 48
usic (BMI)/Superstar International Music/Be
AP)/**Tim Dog Music (BMI)/Making Money
rstar International Music/Pop Fort Music (AS


33 1/3 RPM Stereo
422-854 105-1-AS/HS
SIDE A
NOWHERE TO RUN, NOWHERE TO HIDE
1. (ALBUM VERSION) (3:55)
2. (CLEAN RADIO EDIT) (3:35)
3. (INSTRUMENTAL) (3:55)
GRAVEDIGGAZ
NOWHERE TO RUN
NOWHERE TO HIDE
Written by A. Berkeley/R. Diggs/A. Hamilton/P. Huston
Published by Gee Street Music/
PolyGram International Publ., Inc. (ASCAP)/
Wu-Tang Publishing (BMI)/Gee Street Music/
Songs Of PolyGram International, Inc. (BMI).
Prinse Pawl Music (BMI). "Jagger The Dagger" written by
E. McDaniels used courtesy of Lonport Music
and performed by Eugene McDaniels used under license
from Atlantic Recording Corp., by arrangement
with Warner Special Products
Produced, arranged and mixed by Prince Paul
Recorded at GLC NYC, Paul's Coffee Shop LI, Firehouse NYC
Mastered at The Hit Factory by Chris Gehringer
Recording Engineers - Ethan Ryman, Scott Harding
Mix Engineer: Scott Harding
assisted by Emerson Mykoo, Djinji Brown
Guest Vocals: Kurious*, Don McKenzie, Gerald Whaley
* appears courtesy of Hoppoh Recordings, Inc
The Gravediggaz album "6 Feet Deep"
available on Gee Street/Island
compact disc and cassette (314-524 015)
Photogravure by Christian Witkin
Design administered by
David Calderley @ Gee Street Art
GEE STREET
ISLAND
DME
0 422-854105-1 8
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33 1/3 RPM Stereo
422-854 105-1-BS/HS

0 422-854105-1 8

Side B

1. Freak The Sorceress (3:57)
2. Freak The Sorceress (Instrumental) (3:55)
3. The Reincarnation Of Freud (1:17)
4. Nowhere To Run, Nowhere To Hide (Acappella) (3:55)

Gravediggaz

Written by A. Berkeley/R. Diggs/A. Hamilton/P. Huston. Published by Gee Street Music/PolyGram International Publ., Inc. (ASCAP)/Wu-Tang Publishing (BMI)/Gee Street Music/ Songs Of PolyGram International, Inc. (BMI)/Prinse Pawl Music (BMI). Produced, arranged and mixed by Prince Paul. Recorded at GLC NYC, Paul's Coffee Shop LI, Firehouse NYC. Mastered at The Hit Factory by Chris Gehringer. Recording Engineers - Ethan Ryman, Scott Harding. Mix Engineer: Scott Harding assisted by Emerson Mykoo, Djinji Brown.
Trk 4 Guest Vocals: Kurious*, Don McKenzie, Gerald Whaley.
* appears courtesy of Hoppoh Recordings, Inc.

The Gravediggaz album "6 Feet Deep" available on Gee Street/Island compact disc and cassette (314-524 015)

Photogravure by Christian Witkin.
Design administered by David Calderley @ Gee Street Art

GEE STREET

ISLAND DME MANAGEMENT

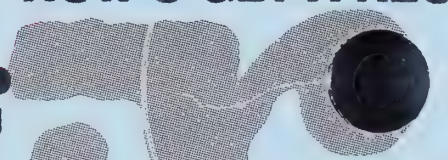
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Cold Chillin'

BIG DADDY KANE

HOW U GET A RECORD DEAL

SIDE 1
O-40830
33⅓ RPM



PRODUCED, MIXED AND ARRANGED BY TRACKMASTERZ
Executive Producers: Benny Medina and Tyrone Williams

Original version from the Cold Chillin'/Reprise album
LOOKS LIKE A JOB FOR... (1/4/2-45128)

1	Album Version	3:56
2	Clean Radio Edit	3:56
3	A cappella	3:19

(A. Hardy/A. Richbourg/F. Pimentel/S. Barnes/J. Olivier)

AZ Music/Cold Chillin' Music Pub.
(adm. by WB Music Corp.) ASCAP/TrackMasterz Music BMI

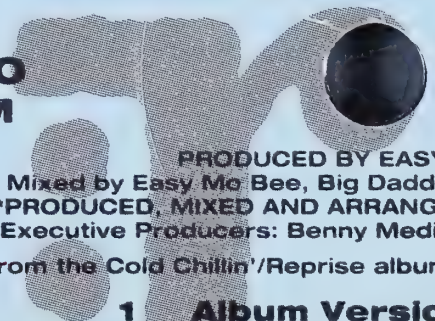
℗1993 Reprise Records

Cold Chillin'

BIG DADDY KANE

HERE COMES KANE, SCOOB AND SCRAP

SIDE 2
O-40830
33⅓ RPM



PRODUCED BY EASY MO BEE
Mixed by Easy Mo Bee, Big Daddy Kane and Mister Cee
*PRODUCED, MIXED AND ARRANGED BY TRACKMASTERZ
Executive Producers: Benny Medina and Tyrone Williams

Original versions from the Cold Chillin'/Reprise album LOOKS LIKE A JOB FOR... (1/4/2-45128)

1 **Album Version** 4:24
2 **Instrumental** 4:23

(A. Hardy/O. Harvey/J. Jackson/N. Mayrant/A. Browne/J. Butler/E. Kelly)
AZ Music/Cold Chillin' Music Pub. (adm. by WB Music Corp.)/
Bee Mo Easy Music (adm. by EMI-April Music) ASCAP/Ernkel Music Corp. BMI

3 **HOW U GET A RECORD DEAL (Instrumental)*** 3:56

(A. Hardy/A. Richbourg/F. Pimentel/S. Barnes/J. Olivier)
AZ Music/Cold Chillin' Music Pub.
(adm. by WB Music Corp.) ASCAP/TrackMasterz Music BMI

Contains a sample of "Grand Central Shuttle"
performed by Johnny Griffiths, courtesy of Ernest Kelly

℗1993 Reprise Records



A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side A
01241-41839-1

1. Oh My God (Remix)	**4:00**
2. Award Tour	**3:27**
3. Can I Kick It?	**4:26**
4. One, Two, St** *featuring Busta Rhymes*	**4:32**

This compilation ℗ & © 2003 Zomba Recording Corporation



A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side B
01241-41839-1

1.	Electric Relaxation	3:44
2.	Mr. Incognito-*previously unreleased*	3:49
3.	I Left My Wallet In El Segundo	4:05
4.	Check The Rhime	3:36
5.	Lyrics To Go (Tumblin' Dice Remix)	3:49

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A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side C
01241-41839-1

1. Scenario	4:10
2. Same Ol' Thing	4:23
3. Buggin' Out	3:37
4. Bonita Applebum	3:35

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A TRIBE CALLED QUEST

Hits, Rarities & Remixes

STEREO
33 1/3 RPM

Side D
01241-41839-1

1. Jazz (We've Got)	4:10
2. Glamour & Glitz	3:38
3. Clap Your Hands	3:32
4. The Night He Got Caught- *previously unreleased*	3:10
5. Peace, Prosperity & Paper	3:59

This compilation ℗ & © 2003 Zomba Recording Corporation


american
Side A
american
DJ KOOL · Let Me Clear My Throat
a
STEREOPHONIC
experience
33⅓
RPM
1 Old-School Reunion Remix 4:50
2 No "Damn" Old-School Reunion Remix 4:52
3 Old-School Reunion Edit 4:23 4 Tupac Tribute Edit 1:22
Produced by DJ Kool, s/x and Fred Derby / Recorded live at Club Gothum, Philadelphia, PA; Live Engineer: Fred Derby; Mixed by s/x, DJ Kool and Fred Derby
Performed by DJ Kool, Doug E. Fresh and Biz Markie
Biz Markie appears courtesy of Cold Chillin' Records/Epic Records
Track 1 from the American Recordings album
Let Me Clear My Throat (4/2-43105)
(DJ Kool/Doug E. Fresh/Biz Markie) Kool Music/CLR Music ASCAP
℗ 1994 American Recordings.
© 1996 American Recordings
0-43764
recordings


american
Side AA
american
DJ KOOL - Let Me Clear My Throat
a
STEREOPHONIC
experience
33⅓
RPM
1 Klassic Kool Original Version* 4:49
2 Funkmaster Flex Remix** 3:47 3 45 King Bass 'N' Funk Remix*** 4:30
*Produced by DJ Kool, s/x and Fred Derby; Recorded live at Bahama Bay, Philadelphia, PA;
Live Engineers: Al Grey and Michael Grey; Mixed by s/x, DJ Kool and Fred Derby
**Produced by Funkmaster Flex; Recorded and Mixed by Kieran Walsh;
Drum Programming: Michelob / ***Produced by DJ Mark the 45 King, s/x and Fred Derby;
Recorded and Mixed by DJ Mark the 45 King, s/x and Fred Derby
Original version from the American Recordings album
Let Me Clear My Throat (4/2-43105)
(DJ Kool) Kool Music/CLR Music ASCAP
℗ 1994 American Recordings.
© 1996 American Recordings
0-43764
recordings


TERMINATOR X AND THE GODFATHERS OF THRRATT
SUPER BAD
SIDE 1
314 523 350-1
(314 523 343-1)
TERMINATOR'S BACK
M. Ammino-N. Rogers
KIDDS FROM THE TERROR
G. Thompson-J. Bazemore-V. Brownlee-S. Chaplin
STICKA
C. Ryder-T. Marrow-L. Moore-O. Jackson-N. Rogers
IT ALL COMES DOWN TO THE MONEY
C. Shocklee-K. Miller-R. Earl-S. Miller-L. Smith-N. Rogers
1-2 BMI; 3-4 ASCAP/BMI
Executive Producer: The Bomb Squad
Produced by Terminator X & Carl Ryder
Co-Produced by Larry Smith and Charlie Chase
℗ 1994 Rush Associated Labels
Manufactured & Marketed by RAL Associated Labels, NY, NY
Distributed by Priority Group Distribution, Inc. NY, NY
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TERMINATOR X AND THE GODFATHERS OF THRRATT
SUPER BAD
SIDE 2
314 523 350-1
(314 523 343-1)
THUMPIN'S GOIN ON
KRUNCHTIME
G'DAMN DATT DJ MADE MY DAY
STYLEWILD '94
Executive Producer: The Bomb Squad
Produced by Terminator X & Carl Ryder
Co-Produced by Larry Smith
and Charlie Chase
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JIVE
VA 66001
(VA 66001 SA)
℗ 1982 ZOMBA
PRODUCTIONS LTD.
SIDE 1
33⅓ RPM
JIVE RHYTHM TRAX
1. 130 B.P.M. (4:02)
2. 114 B.P.M. (5:35)
3. 122 B.P.M. (4:14)
4. 108 B.P.M. (4:06)
ALL SONGS WRITTEN BY L. LINN
ALL SONGS PUBLISHED BY
ZOMBA ENTERPRISES INC.
PRODUCED BY THE WILLESDEN DODGERS
MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57TH STREET, NEW YORK, N.Y. 10019
ARISTA


VA 66001
(VA 66001 SB)
℗ 1982 ZOMBA
PRODUCTIONS LTD.
SIDE 2
33⅓ RPM
JIVE RHYTHM TRAX
1. 102 B.P.M. (4:22)
2. 122 B.P.M. (5:08)
3. 152 B.P.M. (4:57)
4. 114 B.P.M. (5:05)
ALL SONGS WRITTEN BY L. LINN
ALL SONGS PUBLISHED BY
ZOMBA ENTERPRISES INC.
PRODUCED BY THE WILLESDEN DODGERS
MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57TH STREET, NEW YORK, N.Y. 10019
ARISTA

Cook-Rock RECORDS

SUMMIT

ENTERTAINMENT, INC.

SIDE B
33 1/3 RPM / STEREO
STS-5464
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Cook Rock Records
Summit Entertainment, Inc.
WARNING: All rights reserved





HYPERDERMIC NEEDLZ

"WORD - UP"

1. RAW MIX
2. RADIO
3. INSTRUMENTAL

Produced by: Sonata / Written by: Napalm Bomb, Non DaScrip, Breez
Executive Producer: Thurston Howell III, Sonata
Artwork & Logos: Breez
Recorded at: Duplex Sounds Ent., Dana Mars
Mixed at: I.N.S. Studio Ent., Cold Rock
Big Ups: Brooklyn, Newhaven, Rapitself
Cook Rock Records 14 Jumel Terrace
N.Y.N.Y. 10032
Tel>: (212)568-3373
Fax: (212)568-0704

Manufactured & Distributed by: SUMMIT ENTERTAINMENT, INC. 10117 W. Oakland Park Blvd., Suite 407, Sunrise, Fl. 33351 / Tel. (305) 746-5551 / Fax: (305) 746-3107

Cook-Rock RECORDS

SUMMIT
ENTERTAINMENT, INC.

SIDE A
33 1/3 RPM / STEREO
STS-5464
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Cook Rock Records
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HYPERDERMIC NEEDLZ

"ALWAYS"

1. RAW MIX
2. RADIO
3. INSTRUMENTAL

Produced by: Sonata / Written by: Napalm Bomb, Non DaScrip, Breez
Executive Producer: Thurston Howell III, Sonata
Artwork & Logos: Breez
Recorded at: Duplex Sounds Ent., Dana Mars
Mixed at: I.N.S. Studio Ent., Cold Rock
Big Ups: Brooklyn, Newhaven, Rapitself
Cook Rock Records 14 Jumel Terrace
N.Y.N.Y. 10032
Tel>: (212)568-3373
Fax: (212)568-0704

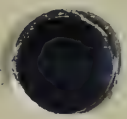
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PRO-BITCHIN'

"GANJA WOMAN"

GirlJam Records © 1999

Side B



Ganja Bash prod. Sista Sensi 6.53
Ganja Woman " The Ras Mix" 4.51
Remix King Ultrasound

GirlJam Records P.O. Box 20163. Col. Circle Stataion NYC, NY 10023 212.9698868


WILD GUITARS
LES BAXTER
And His Orchestra
Capitol
REG U.S PAT. OFF.
RECORDS
T-1248
(T1-1248)
1
1. SABRE DANCE
(Aram Khachaturian-Arr. By
Les Baxter-Al Harris)
2. MARACANGALHA
(Dorival Caymmi)
3. DESILUSAO
4. CABAYO
(Les Baxter-Riz Ortolani)
5. PICCOLISSIMA SERENATA
(Ferrio-Hourdeaux-Amurri)
6. MY BUDDY
(Walter Donaldson
Gus Khan)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859


WILD GUITARS
LES BAXTER
And His Orchestra
Capitol
REG U.S. PAT. OFF.
RECORDS
T-1248
(T2-1248)
2
1. RITUAL FIRE DANCE
(Manuel de Falla)
2. BRAZILIAN SLAVE SONG
(Lamartine Babo)
3. TELL ME, MARGARITA
(Mariano Mercerón)
4. MANDOLINO
(Les Baxter-Riz Ortolani)
5. CUBANA MULATTA
(Les Baxter-Pepe Gomboa)
6. TICO TICO
(Zequinha Abreu)
MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. • MARCA REG. • U.S. PAT. NO. 2,631,859

EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901A
(34279)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE A (20:46)
Produced by
Philip Glass and
Kurt Munkacsi

KNEE PLAY 1 (chorus and electric organ)

Act I
Scene 1—TRAIN
(ensemble with solo voice and chorus
joining at the end)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901B
(34279)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE B (23:20)
Produced by
Philip Glass and
Kurt Munkacsi

Act I
Scene 2—TRIAL
(chorus, violin, electric organ and flutes)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901C
(34280)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE C (20:26)
Produced by
Philip Glass and
Kurt Munkacsi

KNEE PLAY 2 (Violin solo)

Act II
Scene 1—DANCE 1
FIELD WITH SPACESHIP
(ensemble with solo voice/dancers)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901D
(34280)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE D (19:27)
Produced by
Philip Glass and
Kurt Munkacsi

Act II

Scene 2—NIGHT TRAIN
(4 voices, chorus, and small ensemble)

KNEE PLAY 3 (chorus a capella)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901E
(34281)
Dunvegen Music Publishers
ASCAP

STEREO
SIDE E (18:16)
Produced by
Philip Glass and
Kurt Munkacsi

Act III
Scene 1—TRIAL/PRISON
(chorus and electric organ, ensemble at the end)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901F
(34281)
Dunvegen Music Publishers
ASCAP



STEREO
SIDE F (23:45)
Produced by
Philip Glass and
Kurt Munkacsi

Act III
Scene 2—DANCE 2
FIELD WITH SPACESHIP
(6 voices, violin, electric organ)

KNEE PLAY 4 (chorus and violin)

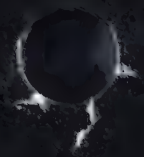
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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901G
(34282)
Dunvegen Music Publishers
ASCAP



STEREO
SIDE G (19:19)
Produced by
Philip Glass and
Kurt Munkacsi

Act IV
Scene 1—BUILDING/TRAIN (chorus and ensemble)
Scene 2—BED (solo electric organ and voice)

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EINSTEIN ON THE BEACH

Philip Glass/Robert Wilson

(THE PHILIP GLASS ENSEMBLE)

TOM-4-2901H
(34282)
Dunvegen Music Publishers
ASCAP



STEREO
SIDE H (18:54)
Produced by
Philip Glass and
Kurt Munkacsi

Act IV
Scene 3—SPACESHIP (chorus and ensemble)

KNEE PLAY 5
(women's chorus, violin and electric organ)

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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE ONE
3XX 2737
S40,582
A LESLEE PRODUCTION
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE TWO
3XX 2737
S40,583
A LESLEE PRODUCTION
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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE THREE
3XX 2737
S40,584
A LESLEE PRODUCTION
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BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE FOUR
3XX 2737
S40,585
A LESLEE PRODUCTION
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE FIVE
3XX 2737
S40,586
A LESLEE PRODUCTION
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
50 YEARS OF FILM
SIDE SIX
3XX 2737
S40,587
A LESLEE PRODUCTION
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.

NEWTON RECORDS

BILLY FELLOWS

TWELVE DAYS OF CHRISTMAS

1. **Twelve Days of Christmas**
   Billy Fellows (ASCAP)
2. **After Love**
   Billy Fellows (ASCAP)

SIDE 1

33 1/3 Stereo
Newton Records

3. **This Song**
   Gamble, Huff & Gilbert (BMI)
4. **Lawrence Welk Awards**
   (ASCAP)



NEWTON RECORDS

BILLY FELLOWS

TWELVE DAYS OF CHRISTMAS

1. **Very Good Year**
   (ASCAP)
2. **W.O.L.D.**
   Harry Chapin (BMI)

SIDE 2

33 1/3 Stereo
Newton Records

3. **Early In The Morning**
   Paul Vanee, Leon Carr (BMI)




Accent
"SOUNDS OF LOVE"
The Guitars of BUDDY MERRILL with Strings
SIDE ONE
STEREO
ACS 5024
1. LOVE FOR SALE (Porter)
2. LAURA (Raksin-Mercer)
3. A MAN AND A WOMAN
(Lia-Barouh-Keller)
4. SOPHISTICATED LADY
(Ellington-Parish-Mills)
5. NIGHT AND DAY (Porter)


Accent
"SOUNDS OF LOVE"
The Guitars of BUDDY MERRILL with Strings
SIDE TWO
STEREO
ACS 5024
1. I WILL WAIT FOR YOU (LeGrand)
2. MISTY (Garner-Burke)
3. TEMPTATION (Brown-Freed)
4. MY SECRET LOVE (Fain-Webster)
5. WITHOUT MY LOVER
(Bloch-Guitton-Michel-Engwick)

RECORDS

Kenny Pore

Inner City Dreams

SIDE A

JL 010

℗ ©1984 ITI RECORDS

1. Inner City Dreams	4.27
2. Endurance	4.01
3. Sunset	6.47

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RECORDS

Kenny Pore

Inner City Dreams

SIDE B

JL 010

℗ ©1984 ITI RECORDS

1. From The Heart	5:52
2. Everyone Needs Someone Like You	4:19
3. Inner City Dreams	6:32

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NUGGETS



elektra

SIDE ONE 7E-2006-A STEREO
(* INDICATES MONAURAL)

ORIGINAL ARTYFACTS FROM
THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **I HAD TOO MUCH TO DREAM (LAST NIGHT)** (The Electric Prunes) **2:55**
2. **DIRTY WATER** (The Standells) **2:47**
3. **NIGHT-TIME** (The Strangeloves) **3:05**
4. **LIES** (The Knickerbockers) **2:41**
*5. **RESPECT** (The Vagrants) **2:13**
*6. **A PUBLIC EXECUTION** (Mouse) **2:43**
7. **NO TIME LIKE THE RIGHT TIME** (The Blues Project) **2:49**

Produced & Programmed by Lenny Kaye
℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

NUGGETS



SIDE FOUR 7E-2006-D STEREO
(* INDICATES MONAURAL)

ORIGINAL ARTYFACTS FROM
THE FIRST PSYCHEDELIC ERA (1965-1968)

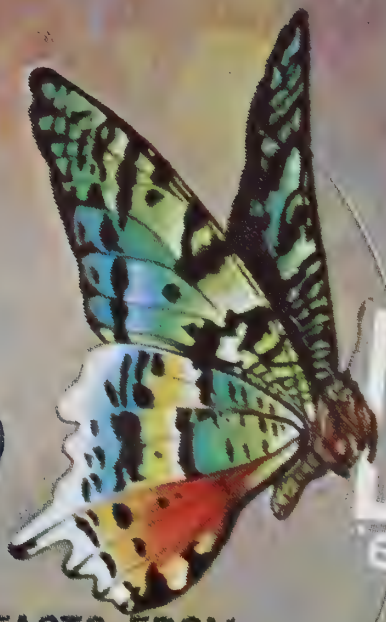
1. **LET'S TALK ABOUT GIRLS** (Chocolate Watch Band) **2:41**
*2. **SIT DOWN I THINK I LOVE YOU** (The Mojo Men) **2:16**
*3. **RUN, RUN, RUN** (The Third Rail) **2:00**
*4. **MY WORLD FELL DOWN** (Sagittarius) **3:45**
5. **OPEN MY EYES** (Nazz) **2:48**
6. **FARMER JOHN** (The Premiers) **3:46**
*7. **IT'S-A-HAPPENING** (The Magic Mushrooms) **2:40**

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

NUGGETS



SIDE TWO 7E-2006-B STEREO
(* INDICATES MONAURAL)

elektra

ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **OH YEAH** (The Shadows of Knight) **2:44**
2. **PUSHIN' TOO HARD** (The Seeds) **3:03**
*3. **MOULTY** (The Barbarians) **2:29**
*4. **DON'T LOOK BACK** (The Remains) **2:35**
*5. **INVITATION TO CRY** (The Magicians) **2:55**
6. **LIAR, LIAR** (The Castaways) **1:52**
*7. **YOU'RE GONNA MISS ME** (The Thirteenth Floor Elevators) **2:24**

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

NUGGETS



SIDE THREE 7E-2006-C STEREO
(* INDICATES MONAURAL)

elektra

ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA (1965-1968)

1. **PSYCHOTIC REACTION** (Count Five) **2:56**
*2. **HEY JOE** (The Leaves) **2:47**
*3. **JUST LIKE ROMEO AND JULIET** (Michael and The Messengers) **2:06**
*4. **SUGAR AND SPICE** (The Cryan Shames) **2:26**
5. **BABY PLEASE DON'T GO** (The Amboy Dukes) **5:32**
6. **TOBACCO ROAD** (The Blues Magoos) **4:39**

Produced & Programmed by Lenny Kaye

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

TOM PETTY
FULL MOON FEVER



® MCA RECORDS

MCA-6253

All songs written by Tom Petty - Jeff Lynne except
*written by Tom Petty - Mike Campbell and
**written by Tom Petty - Jeff Lynne - Mike Campbell

All songs published by Gone Gator Music / SBK April Music, Inc. - ASCAP except
*published by Gone Gator Music / Wild Gator Music (adm. by WB Music Corp.) - ASCAP and **published by Gone Gator Music / SBK April Music, Inc. / Wild Gator Music (adm. by WB Music Corp.) - ASCAP

MCA 8770

SIDE ONE

1 **FREE FALLIN'** 4:14

2 **I WON'T BACK DOWN** 2:56

3 **LOVE IS A LONG ROAD*** 4:06

4 **A FACE IN THE CROWD** 3:58

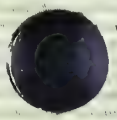
5 **RUNNIN' DOWN A DREAM**** 4:23

PRODUCED BY JEFF LYNNE, WITH T.P. AND MIKE CAMPBELL

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TOM PETTY
FULL MOON FEVER

PRODUCED BY JEFF LYNNE,
WITH T.P. AND MIKE CAMPBELL



SIDE TWO

1. FEEL A WHOLE LOT BETTER* 2:47
2. YER SO BAD 3:05
3. DEPENDING ON YOU** 2:47
4. THE APARTMENT SONG** 2:31
5. ALRIGHT FOR NOW** 2:00
6. A MIND WITH A HEART OF ITS OWN 3:29
7. ZOMBIE ZOO 2:56

®MCA RECORDS

MCA-6253

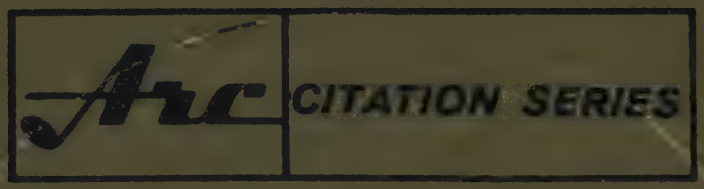
All songs written by Tom Petty - Jeff Lynne except
*written by Gene Clark and
**written by Tom Petty

All songs published by Gone Gator Music/
SBK April Music, Inc. - ASCAP except
*published by Tickson Music - BMI and
**published by Gone Gator
Music - ASCAP

MCA 8771

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Arc
CITATION SERIES
THE ESSO TRINIDAD STEELBAND
Esso Trinidad Steelband
SIDE A
ACS 5009
STEREO
1. DOWNTOWN 2:56
2. BLUE DANUBE 3:30
3. SPANISH FLEA 2:31
4. "67" 2:12
5. EINE KLEINE NACHT MUSIC 3:50
6. MIDNIGHT IN MOSCOW 4:51
PRODUCED IN CANADA BY ARC SOUND LIMITED



THE ESSO TRINIDAD STEELBAND

Esso Trinidad Steelband

SIDE B

ACS 5009
STEREO

1. MICHELLE 3:08
2. ROMEO AND JULIET 4:05
3. EL MAR 4:09
4. VARIATIONS ON A THEME OF PAGANINI 5:10
5. NO MONEY NO LOVE 3:28

PRODUCED IN CANADA BY ARC SOUND LIMITED

"VICTOR" DOG AND PHONOGRAPH "HIS MASTER'S VOICE" TRADEMARKS REGISTERED

STEREO 33 1/3 r.p.m.

SJX-30221

SEA AND SKY/STOMU YAMASHTA

DIGITAL REMIX

JVC

SIDE 1

1. A PHOTON
2. APPEARED
3. AND
4. TOUCHED;

STOMU YAMASHTA

Composed By Stomu Yamashta

Arranged By Stomu Yamashta & Paul Buckmaster

(SJX-30221-A)

℗1984

④

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MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN.

"VICTOR"-DOG AND PHONOGRAPH-"HIS MASTER'S VOICE" TRADEMARKS REGISTERED

STEREO 33 1/3 r.p.m.

SJX-30221

SEA AND SKY/STOMU YAMASHTA

DIGITAL
REMIX

JVC

SIDE 2

1. AH・・・
2. TIME
3. TO SEE
4. TO KNOW

JASRAC

STOMU YAMASHTA

Composed By Stomu Yamashta

Arranged By Stomu Yamashta & Paul Buckmaster

(SJX-30221-B)

℗1984

④

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MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN.



SH 268 A
(VID 326-A 19)

33⅓ RPM
Produced by: SYLVIA, INC.
& Jigsaw Productions

GRAND MASTER FLASH & THE FURIOUS FIVE

1. SHE'S FRESH (Boobie Knight, Milton Edwards) 4:56
Julio-Brian Music (BMI)
2. IT'S NASTY (Tom Tom Club) 4:15
Metered Music Inc. (ASCAP)
3. SCORPIO (Coffey) 5:10 - Interior Music (BMI)
4. IT'S A SHAME (MT. AIRY GROOVE) - 4:58
(Wonder, Garret, Wright, Harmon, Lloyd & Napoleon)
Jobete (BMI), G. W. Publ. Co. (ASCAP) & Outernational Publ. Co.

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96 West St., Englewood, N.J. 07631



SH 268 B
(VID 327-B 19)

33⅓ RPM
Produced by: SYLVIA, INC.
& Jigsaw Productions

GRAND MASTER FLASH & THE FURIOUS FIVE

1. DREAMIN' (Furious Five) 5:45
Sugar Hill Music Publ. Ltd. (BMI)
2. YOU ARE (Gary Henry) 4:49
Sugar Hill Music Publ. Ltd. (BMI)
3. THE MESSAGE - 7:11
(E. Fletcher, M. Glover, S. Robinson & J. Chase)
Sugar Hill Music Publ. Ltd. (BMI)

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Capitol
RECORDS
HOT ROD HOOTENANNY
MR. GASSER & THE WEIRDOS
T-2010
(T2-2010)
2
1. EEFEN IT DON'T GO CHROME IT (2:15)
(Ed Roth-Robert M. Klimes)
2. 1320 (2:27)
(Ed Roth-Robert M. Klimes)
3. WEIRDO WIGGLE (2:01)
(Ed Roth-Robert M. Klimes)
4. DRAGNUTZ (1:55)
(Roth-Klimes-Levy)
5. CHOPPED NASH (2:08)
(Roth-Klimes-Levy)
6. MY COUPE EEFEN TALKS (1:52)
(Roth-Klimes-Levy)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859



Side 1:

1. Intro-Born Ready (:39)
2. Lil'J (4:25)
3. It's The Weekend (Featuring Kandi) (3:02)
4. Raise 'Yo Hands Up (3:48)



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ED-11429-1


Side 2:
5. Gotta Get Up (3:45)
6. I Didn't Know (4:17)
7. Lil' J Took My Girl (3:33)
8. Parents Don't Understand Interlude (:30)
9. Parents Don't Understand (3:29)
Lil' J
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ED-11429-1


Side 3:
10. See You Smile Again
Interlude (:39)
11. See You Smile Again
(Featuring Ricky Bell) (5:04)
12. Come Out and Play (4:12)
13. How Much I Love You (4:02)
LIL' J
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ED-11429-1

Side 4:

14. Why (3:51)
15. All About J (3:37)
16. Grown Young Man (5:00)
17. It's The Weekend
    (Featuring Kandi) (3:35)
    EZ ELPEE Remix Featuring Lord Tariq

LIL' J



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ED-11429-1

SAM

12" STEREO
EXTENDED PLAY SINGLE 33⅓ R.P.M.

THE EVASIONS

S-12339
(S-12339-1)

SIDE 1
Time: 6:21

groove production

WIKKA WRAP
(A. SEAR)

A JONATHAN FEARING EDIT
PRODUCED BY: CIRRUS PRODUCTIONS
FOR GROOVE PRODUCTIONS

PUBLISHER: SCREEN GEMS/EMI MUSIC LTD.

©℗ 1981 SAM RECORDS, INC.

MADE BY SAM RECORDS, INC. 20-20 38TH ST. LONG ISLAND CITY, N.Y. 11105



12" STEREO
EXTENDED PLAY SINGLE 33⅓ R.P.M.

THE EVASIONS

S-12339
(S-12339-2)

SIDE 2
Time: 4:27

groove production

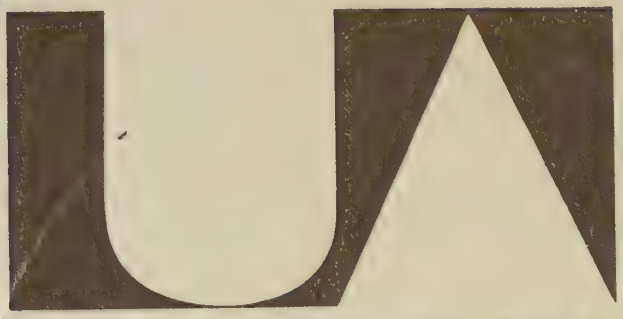
ALL WRAPPED UP
(A. SEAR)

A JONATHAN FEARING EDIT
PRODUCED BY: CIRRUS PRODUCTIONS
FOR GROOVE PRODUCTIONS

PUBLISHER: SCREEN GEMS/EMI MUSIC LTD.

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UNITED ARTISTS RECORDS ®

SIDE 1

STEREO
UA-LA299-G

Produced by
Phil Ramone

ON HER MAJESTY'S SECRET SERVICE

Original Motion Picture Soundtrack

***1. WE HAVE ALL THE TIME IN THE WORLD • 3:08**
Vocal by Louis Armstrong

2. THIS NEVER HAPPENED TO THE OTHER FELLER • 4:25

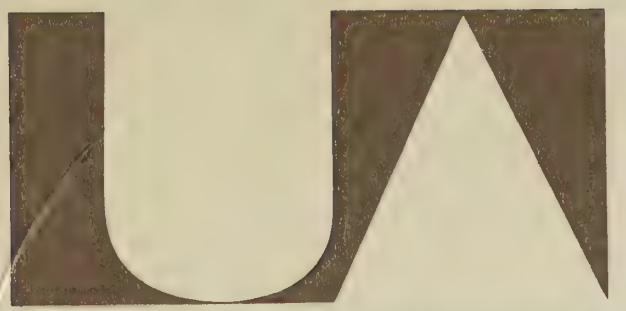
3. TRY • 3:24 / 4. SKI CHASE • 2:52

***5. DO YOU KNOW HOW CHRISTMAS TREES ARE GROWN? • 3:19**
Vocal by Nina

Arranged and Conducted by John Barry
Music Composed by John Barry
*Lyrics by Hal David
Published by Unart Music Corporation/BMI
*Published by United Artists
Music Co., Inc. ASCAP

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UNITED ARTISTS RECORDS®

SIDE 2

STEREO
UA-LA299-G

Produced by
Phil Ramone

ON HER MAJESTY'S SECRET SERVICE

Original Motion Picture Soundtrack

1. MAIN THEME "ON HER MAJESTY'S SECRET SERVICE" • 2:33
2. JOURNEY TO BLOWFELD'S HIDEAWAY • 3:25
*3. WE HAVE ALL THE TIME IN THE WORLD • 2:56
4. OVER & OUT • 2:40 / 5. BATTLE AT PIZ GLORIA • 4:00
*6. WE HAVE ALL THE TIME IN THE WORLD /
**JAMES BOND THEME (Medley) • 4:32

Arranged and Conducted by John Barry
Music Composed by John Barry
**Composed by Monty Norman
*Lyrics by Hal David
Published by Unart Music Corporation BMI
*Published by United Artists
Music Co., Inc. ASCAP

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I Got Somethin' For Ya!

Writers: J. Castor, E. Henderson, J. Pruitt, BMI

Producers: J. Castor - E. Henderson, Jr.

E-Man Recording Co. ©℗ 1999 The Jimmy Castor Bunch, BMI

Side A

33 1/3 RPM

JC0895

JCB

The Jimmy Castor Bunch

You Gotta Be Strong - Today

Writer: J. Castor BMI

Producers: J. Castor - G. Thomas

E-Man Recording Co. ©℗ 1999 The Jimmy Castor Bunch, BMI

Side B

33 1/3 RPM

JC0895

J.C.B.

The Jimmy Castor Bunch

6 59057 08951 5



FRANK SKI

WAR-127B
SIDE TWO
STEREO
33 1/3 RPM





WHORES IN THIS HOUSE

(FRANK SKI)
PRODUCED BY FRANK SKI
VOCAL SAMPLE BY AL MCLARAN, JR.
PUBLISHED BY FUTURE SIGHTS & SOUNDS MUSIC/BMI
RECORDED AND MIXED AT
HIGH HEELS STUDIO, BALTIMORE, MD
© 1992 DECO RECORDS

Manufactured and Distributed by Warlock Records, Inc., 200 Park Avenue South, N.Y., N.Y. 10003

"K.C. & THE SUNSHINE BAND"

K.C. &
THE SUNSHINE BAND

T. K. Records



STEREO
603
(603-A)

LET IT GO (Part One)	2:56
THAT'S THE WAY (I LIKE IT)	5:07
GET DOWN TONIGHT	5:14
BOOGIE SHOES	2:15

All songs written by
H.W. Casey and Richard Finch
PRODUCED AND ARRANGED BY:
H.W. CASEY & RICHARD FINCH
All songs published by
SHERLYN PUBLISHING CO., INC. (BMI)
℗ 1975, T.K. Records, a div. of
T.K. Productions, Inc.
™ T.K. Records

DIST. BY T. K. PRODUCTIONS — 495 S.E. 10th CT., HIALEAH, FLA. 33010

"K.C. & THE SUNSHINE BAND"

K.C. &
THE SUNSHINE BAND



STEREO
603
(603-B)

AIN'T NOTHIN' WRONG	3:07
I'M SO CRAZY ('BOUT YOU)	3:04
WHAT MAKES YOU HAPPY	2:49
I GET LIFTED	3:04
LET IT GO (Part Two)	2:01

PRODUCED AND ARRANGED BY:
H.W. CASEY & RICHARD FINCH
All songs written by H.W. Casey and Richard Finch, except, "I'M SO CRAZY ('BOUT YOU)", written by H.W. Casey, Richard Finch, and Willie Clarke
All songs published by
SHERLYN PUBLISHING CO., INC. (BMI)

℗ 1975, T.K. Records, a div. of
T.K. Productions, Inc.
™ T.K. Records

DIST. BY T. K. PRODUCTIONS — 495 S.E. 10th CT., HIALEAH, FLA. 33010


STEREO
Mercury
RECORDS
BIG BAND BOSSA NOVA
QUINCY JONES & HIS ORCH.
SR-60751-A
Side 1
A Stereophonic
High Fidelity
Recording
1. SOUL BOSSA NOVA - 2:40
2. BOOGIE BOSSA NOVA - 2:39
3. DESAFINADO - 2:52
4. BLACK ORPHEUS (Manha De Carnaval) - 2:56
5. SE E TARDE ME PARDOA (Forgive Me If I'm Late) - 4:18
LONG PLAYING HIGH FIDELITY


STEREO
Mercury
RECORDS
BIG BAND BOSSA NOVA
QUINCY JONES & HIS ORCH.
SR-60751-B
Side 2
A Stereophonic
High Fidelity
Recording
1. ON THE STREET WHERE YOU
LIVE - 2:31
2. SAMBA DE UMA NOTA SO (One
Note Samba) - 1:59
3. LALO BOSSA NOVA - 3:10
4. SERENATA - 3:21
5. CHEGA DE SAUDADE (No More
Blues) - 5:38
LONG PLAYING HIGH FIDELITY

...visual sound

STEREO

BIG SWING FACE

The Buddy Rich Big Band



ST-20117 1

1. NORWEGIAN WOOD (This Bird Has Flown)
   (J. Lennon-P. McCartney) Macien Mus. Inc. - BMI - 2:57
2. BIG SWING FACE (Bill Potts)
   West Coast Mus. Publ.-Cathy-Marie Mus. - ASCAP - 5:15
3. MONITOR THEME (Giant-Baum-Kaye)
   Noma Mus., Inc. - Living Mus., Inc. - BMI - 2:39
4. WACK WACK (Walker-Young-Holt-Sterhall)
   McLaughlin Publ. Co. - BMI - 3:04
5. LOVE FOR SALE (Cole Porter)
   Harms, Inc. - ASCAP - 4:30

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

...visual sound

STEREO

BIG SWING FACE

The Buddy Rich Big Band



ST-20117 2

1. MEXICALI NOSE (Harry Betts)
   Har-Bock Mus. Co. - Pascagoula Mus. - BMI - 2:49
2. WILLOWCREST (Bob Florence)
   West Coast Mus. Publ. - Cathy-Marie Mus. - ASCAP - 4:55
3. THE BEAT GOES ON (Sonny Bono)
   Chris-Marc-Cotillion - BMI - 4:40
4. BUGLE CALL RAG (Pettis-Meyers-Schoebel)
   Mills Mus., Inc. - ASCAP - 4:42

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

AN OFFERING OF SONGS

S. Evelyn Avoglia
accompanied by:
Kathleen P. Deignan, C.N.D., Mary B. Liguori,
and Gina Sader

STEREO



SIDE ONE

1. We Praise Your Name
2. Eye Has Not Seen
3. Father, the Hour Has Come
4. Do Not Forget
5. My Father Works
6. Look, Your God Is Coming

AN OFFERING OF SONGS

S. Evelyn Avoglia
accompanied by:
Kathleen P. Deignan, C.N.D., Mary B. Liguori,
and Gina Sader

STEREO

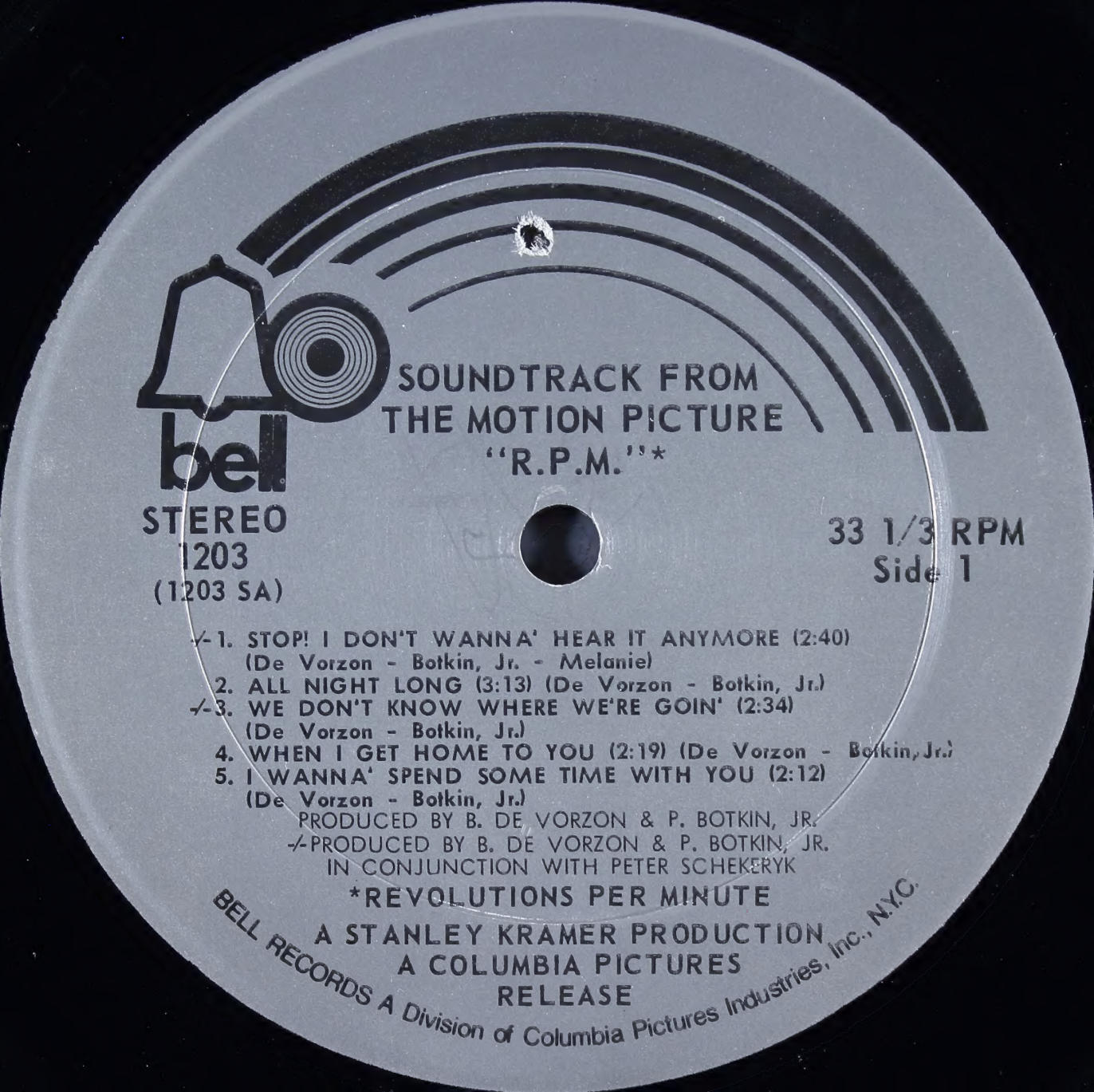


SIDE TWO

1. Your Right Hand
2. Cradle of the Heart
3. Justice Shall Flourish
4. It Is With You That We Journey
5. Blessed Be the Lord
6. Who Is the Shepherd


UNI
Produced by Frank Slay
THE RAINY DAZE
STEREO
73002
(US 1002)
Side 1
1. ABSURD BIRD (2:57)
(T. Gilbert-J. Carter)
2. BABY I NEED YOUR LOVING (3:31)
(E. Holland-L. Dozier-B. Holland)
3. WEATHERMAN (2:30)
(T. Gilbert-J. Carter)
4. OUT OF A CALICO DREAM (2:26)
(T. Gilbert-J. Carter)
5. SHAKE
(S. Cooke)
KNOCK ON WOOD (3:57)
(E. Floyd-S. Cropper)
RESPECT
(O. Redding)
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
Produced by Frank Slay
THE RAINY DAZE
STEREO
73002
(US 1003)
Side 2
1. DISCOUNT CITY (2:37)
(M. Ferris)
2. THAT ACAPULCO GOLD (2:23)
(T. Gilbert-J. Carter)
3. TRY A LITTLE HARDER (2:30)
(T. Gilbert-J. Carter)
4. FOR WHAT IT'S WORTH (2:56)
(S. Stills)
5. IN MY MIND LIVES A FOREST (2:45)
(T. Gilbert-J. Carter)
6. SNOW AND ICE AND BURNING SAND (3:11)
(T. Gilbert-J. Carter)
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


bell
SOUNDTRACK FROM
THE MOTION PICTURE
"R.P.M."*
STEREO
1203
(1203 SA)
33 1/3 RPM
Side 1
-/-1. STOP! I DON'T WANNA' HEAR IT ANYMORE (2:40)
(De Vorzon - Botkin, Jr. - Melanie)
2. ALL NIGHT LONG (3:13) (De Vorzon - Botkin, Jr.)
-/-3. WE DON'T KNOW WHERE WE'RE GOIN' (2:34)
(De Vorzon - Botkin, Jr.)
4. WHEN I GET HOME TO YOU (2:19) (De Vorzon - Botkin, Jr.)
5. I WANNA' SPEND SOME TIME WITH YOU (2:12)
(De Vorzon - Botkin, Jr.)
PRODUCED BY B. DE VORZON & P. BOTKIN, JR.
-/-PRODUCED BY B. DE VORZON & P. BOTKIN, JR.
IN CONJUNCTION WITH PETER SCHEKERYK
*REVOLUTIONS PER MINUTE
A STANLEY KRAMER PRODUCTION
A COLUMBIA PICTURES
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bel
STEREO
1203
(1203 SB)
SOUNDTRACK FROM
THE MOTION PICTURE
"R.P.M."*
33 1/3 RPM
Side 2
1. STOP! I DON'T WANNA' HEAR IT ANYMORE (2:10)
(De Vorzon - Botkin, Jr. - Melanie)
2. TRANSISTOR Q (2:25) (De Vorzon - Botkin, Jr.)
3. WE DON'T KNOW WHERE WE'RE GOIN' (1:59)
(De Vorzon - Botkin, Jr.)
4. ALL NIGHT LONG (1:49) (De Vorzon - Botkin, Jr.)
5. THE RIOT (2:43) (De Vorzon - Botkin, Jr.)
6. PACO'S FAREWELL (2:27) (De Vorzon - Botkin, Jr.)
PRODUCED BY B. DE VORZON & P. BOTKIN, JR.
*REVOLUTIONS PER MINUTE
A STANLEY KRAMER PRODUCTION
A COLUMBIA PICTURES
RELEASE
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2809 Erastus Street, Houston, Texas

TELL HIM

THE CHARIOT GOSPEL SINGERS

Side I
PLP 146
LRS 8534

World's Greatest
Spirituals
33⅓ RPM

TELL HIM
(C. Smith) Lion Publishing Co., Inc. BMI

WADIN'
(I. Rankins) Lion Publishing Co., Inc. BMI

IN ZION
(I. Rankins) Lion Publishing Co., Inc. BMI

BATTLEFIELD
(R. Gambler) Lion Publishing Co., Inc. BMI

MY LIFE
(H. Bossard) Lion Publishing Co., Inc. BMI